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LONG LIVE THE KING OF INSTRUMENTS: PRESERVING AND PROVIDING ACCESS TO THE LIBRARY AND ARCHIVES OF THE ORGAN HISTORICAL SOCIETY

PURPOSE

To guide and support the formative stages of collaborative initiatives to develop, preserve, and provide enhanced access to its preeminent repository of materials related to the pipe organ. To support planning, assessment, and pilot activities that will leverage the expertise of a range of professionals with academic, cultural, technical, and curatorial credentials.

INTRODUCTION

On March 18, 2016, the Organ Historical Society received notice that NEH had awarded a grant of $40,000 to support planning, assessment, and pilot activities that will leverage the expertise of a range of professionals with academic, cultural, technical, and curatorial credentials. Drawing on the advice and consultation of organ scholars and builders as well as recognized leaders in archival technology, sound recording preservation, and digital collection management, the Organ Historical Society (OHS) convened a panel of outside experts in February 2016 to provide initial guidance in preserving, expanding, describing, digitizing, and disseminating its archival collections.

Consultant Liz Bishoff met with the panel and separately with OHS representatives, offering oral and written digital strategy recommendations. Consultant Michael Casey provided expert advice on media preservation and archival issues. Consultant Scott Schwartz wrote a valuable archival "Processing Manual" that will provide guidance not only for OHS's Archivist, but also for other archivists who read the OHS White Paper. Archivist Petty compiled an inventory of the Society's audio-visual holdings and a list of

priorities for describing and processing the Society's archival collections. And finally, a Roundtable Group composed of organ builders, representatives of allied organ societies, archivists, academics, and a former Head of the Library of Congress's Recorded Sound Division convened to discuss lessons learned from the previous year's study and to help OHS plan for the future of its library and archives. The Roundtable Group also suggested collaborative projects, such as a union list of pipe organ archival holdings, and ways to improve access and encourage use of OHS collections.

One of the most exciting results of this study, and a direct outcome of Steven Dieck's participation as an advisory panel member, was the C.B. Fisk Organ Company's decision to donate a major portion of its archives to the OHS Archives. We hope that the C.B. Fisk Company's decision will serve as a paradigm for other U.S. organ companies. Another important outcome was the spirit of cooperation and collaboration that developed among representatives of the organ societies and academic institutions that participated in this study. The sharing of ideas, exchange of information, and offers of assistance were exemplary.

As the OHS prepares to move into new quarters and centralize its operations, this study has prepared its leadership to plan for sustainable growth, to preserve, describe, and digitize its unique archival collections, to encourage use of its collections, and to collaborate with other societies and academic institutions that share interests and responsibilities of the OHS. In addition, we hope this fully documented study will serve as a model to other small groups considering the future of their archival collections.

Collection Development

Background

The Organ Historical Society Library and Archives (OHSLA) owns what is believed to be the world's largest collection of books, periodicals, manuscripts, and ephemera related to the pipe organ. Its distinguished collection of books and periodicals receives minimal use, but its archival collections are consulted regularly by students, scholars, and organ builders. In recent years, the OHSLA has expanded its Archives and increased its support

for them.

Recent Accomplishments

1. OHS collected information about U.S. organ companies or individuals that may be interested in contributing their archives or personal papers to the OHS.

The OHS Advisory Panel that met on June 13-14, 2016 offered substantial advice on expanding the OHS archival collections. The Panel observed that many organ builders and individuals are not aware of the Society's desire to develop its archives. One of the panelists, Steven Dieck, Chairman of the Board of the C. B.Fisk Organ Company, offered to provide an example for other organ companies by publicizing the donations of his company's archives over a period of time. Michael Barone, another panelist, offered to assist the OHS in obtaining non-commercial organ recordings for digitization. The Panel encouraged the Archivist to be aggressive in seeking additions to the archives. [See Appendix A for further information.]

2. The OHSLA Archivist conducted an inventory of the audio-visual holdings of OHSLA.

One of the unforeseen benefits of this project was the surprise discovery of many early tape recordings of organ performances at OHS conventions dating back to 1961, some of which had been thought lost in a flood that damaged or destroyed many of our holdings. The tapes were found in a storage room at the offices of the OHS in Richmond, Virginia. They have now been transferred to the Archives and have been included in the Archivist's pilot study. [See Appendix F for a report on the Archivist's inventory.]

Recommendations

1. Continue using a major portion of the available collection development resources to expand and preserve the OHS Archives. Continue to provide maintenance level support for the book collection.

Although the OHS rare book collection is believed to be the foremost collection of its type in the world, it is little used. In contrast, user demand for archival and ephemeral materials on the pipe organ continues to increase. With this in mind, and with the knowledge that many rare books on the pipe organ are available from other U.S. research libraries, OHSLA should emphasize the development of its archives and allow the rare book collection to continue its development primarily by gift.

2. Increase efforts to persuade more organ builders to donate or make long-term deposits of all or a portion of their archives to the OHS Archives.

In keeping with the Advisory Panelists' recommendations, the OHS should establish a goal to be the repository for most of the organ builders in the U.S. Organ builders who are concerned about protecting their practices or procedures should be offered the option of placing long-term restrictions on the use of their archives.

3. Expand the scope of the OHS Archives by encouraging the deposit of papers of prominent organ composers and performers.

The close relationships among organ builders, composers, and performers suggest that the OHS Archives should include the papers of organ composers and performers not represented in other archival collections. This expansion will require additional investment in offsite storage facilities.

4. Develop and use a Deed of Gift.

It is essential for the OHSLA to have a signed Deed of Gift for each new gift to its collections. The Deed of Gift should convey ownership of the gift to the OHS and include the name and address of the donor, the date of the gift, and a description of the property, including its estimated value. It should also state any restrictions that may apply.

5. Undertake a research and survey project to determine if other institutions are collecting organ recordings, particularly non-commercial (field) recordings.

This survey will help the OHS to determine what opportunities reside in this area and how to develop its own collection of organ recordings.

6. If other institutions have not collected non-commercial organ recordings extensively, the OHS should consider placing increased emphasis on collecting non-commercial organ audio and audio-visual recordings, and/or obtaining the rights to digitize and disseminate borrowed non-commercial recordings

Students and researchers want to hear the sounds of the organs they study and play. They also want to hear how different organists perform on the same organ. The OHS has non-commercial recordings of performances from its annual conventions, but they represent only a small portion of the available non-commercial organ recordings. The OHS Board is encouraged to look for funds to preserve and digitize the Archives' extant non-commercial recordings and to explore ways to expand that collection as funding becomes available. Advisory panelist Michael Barone, who hosts the weekly organ program

"Pipedreams" on American Public Media, asked the OHS to consider what would happen if American Public Media and he were to reach an agreement, and he made available to the OHS his extensive library of non-commercial organ recordings. Consensus was that the OHS should consider digitizing the Barone collection of organ recordings if it becomes available and if the OHS can find the resources to do so. Ownership and performance rights must be taken into consideration, but the size and importance of the audio archive makes that effort worthwhile. [*Note*: Since commercial organ recordings are readily available in other U.S. libraries, and since many restrictions apply to those recordings, the OHS should concentrate on non-commercial organ recordings.]

7. Continue communicating with the Boston Chapter of the American Guild of Organists about the status of its archival collection, the goal being for the OHS to provide an environmentally sound home and eventual digitization of print and audio archival material they may wish to transfer to the OHS Archives.

The Library Committee of the AGO Boston Chapter of the AGO has been considering the future of its archival collections for some time. The OHS is open to either the transfer of ownership or long-term deposit of archival material from the Chapter's collections. [See Appendix G for the OHS offer to host the Chapter's paper and audio archives.]

8. Learn more about the existence and scope of pipe organ archival collections in other U.S. research libraries and develop a union list of U.S. pipe organ archives. This task will encourage a coordinated approach to collecting archival material on the pipe organ in the U.S.

Students and scholars studying the pipe organ would benefit substantially from a union list of U.S. pipe organ archives. With the cooperation of other pipe organ archival repositories, and with the necessary financial support, the OHS would be willing to lead this effort.

9. Revise the OHS Collection Development Policy to reflect the above recommendations.

[See Appendix G for the current OHS Collection Development Policy.]

Archives Processing: Paper Archives

Recommendations

Consultant Scott Schwartz has provided a detailed and extremely helpful "Processing Manual" that will guide our Archivist as he acquires, arranges, describes, and provides access to our paper archives. This manual will be made available without charge to other archivists on request. [See Appendix D for the "Processing Manual."]

Archives Processing: Audio and Audio-Visual Collections

Recommendations

When funds become available, follow consultant Michael Casey's recommendations concerning the preservation of the OHS audio archives. [See Appendix C for consultant Michael Casey's Report.]

Appropriate shelving in office conditions should suffice in most cases for audio archives. Lacquer disks may require greater environmental control. Commercial long-play records will last about 100 years. Lacquer disks will last from 40 to 50 years. Since they are more sensitive, we should digitize them soon. Open reel tapes should last 50–60 years. They are relatively stable, but they do develop sticky shed syndrome. Refreshing digital recordings requires active management. They should be refreshed every 3–5 years. Format obsolescence is a critical problem. It may require content migration. This process would be beyond the in-house capabilities of the OHS.

The OHS should store its digitized recordings in three separate locations. The OHS might want to partner with an academic institution for this purpose. The problem with storing data on the Cloud is the possibility that the provider might go out of business. It is relatively easy to put data on the Cloud, but more difficult and expensive to get it out. If we wish to use Cloud data storage, we should consider putting just our preservation master there, and put access copies elsewhere. AVPreserve is one possibility. The OHS should use the *ARSC Guide to Audio Preservation,* available at *https://www.clir.org/pubs/reports/pub164*.

The OHS owns 169 open reel tapes, the oldest apparently dating to 1954. Acetate-based open reel tape is less stable than polyester and represents a higher priority for preservation transfer. The subset of polyester-based tape that is likely to be most problematic is the range of brands affected by what is known as "sticky shed syndrome," which is the breakdown of the tape binder by hydrolysis, leading to massive shedding and squealing.

Processing, Cataloging, and Describing Archival Collections of the OHS

Recent Accomplishments

1. Creation of an OHS Archival Processing Manual.

Scott Schwartz accepted the OHS invitation to serve as a consultant on this project with the understanding that he would produce an "Archival Processing Manual" for the OHS. This Manual will be used by the OHS, but will also be shared with other librarians and archivists on request. [See Appendix D for the Manual.]

2. In its NEH grant application the OHS promised to process, arrange, and create a finding aid for the Hodges Collection, 1842–1941 as a pilot study.

Between September 2016 and March 2017, the OHS Archivist has created finding aids for not only the Hodges Collection, but also for six additional archival collections: M.P. Möller, 1898–1992; Steere & Turner, 1884–1911; J.H. & C.S. Odell, 1859–1960, André Marchal, 1930–1998; Roland Diggle, 1908–1954; E.M. Skinner/Aeolian-Skinner, 1901–1971.

Recommendations

1. Establish priorities for describing and processing the remaining collections that lack finding aids.

The OHS Archivist has created a list of "Priorities for Describing and Processing OHSLA Collections Based on Consultants' and Advisory Panel's Recommendations." [See Appendix I for the list.]

2. Continue to create folder-level finding aids for the OHS archival collections.

All three consultants recommended that the OHS assign one of its highest priorities to creating finding aids for its undescribed collections. More than 90 OHS archival collections remain to be processed and described with finding aids. The OHS Archivist will continue to give this task a high priority, but the project would be accelerated if funding could be found for an additional archivist.

Reconstruction and Improvement of the OHS Website

Recommendation

Redesign and update the OHS website using contemporary web publishing practices.

The OHS website should highlight the full range of OHS products and services, including membership services, publishing, library, and archives. With enhanced focus on digital content, the website should be designed to integrate with the expanding web services including publishing, the Library and Archives digital content, and the OHS Pipe Organ Database. Consideration should be given to moving the website to a web hosting service, rather than having it run on a server in the OHS office, in order to provide the level of security and redundancy required of the website.

The OHS Board, recognizing the urgency of this recommendation, contracted with Len Levasseur to begin reconstructing the OHS website. The Archivist has submitted his recommendations for improvements to the Library and Archives portion of the website.

Choice of a Content Management System for the OHS Archives

Recommendations

1. Improve access to and management of the OHS Archives by implementing an Archival Management System that offers a fully developed user interface, and transfer management of OHS digitized finding aids to it.

Considerable thought has been given to the choice of a Content Management System. LYRASIS, a non-profit membership organization, makes available ArchivesSpace, an

online archival management system that appears to meet most needs of the OHS. ArchivesSpace is capable of supporting the receipt of collections, collection processing, and the indexing of online finding aids using national standards and best practices. Unfortunately, the online user interface that will enable the public to search OHS finding aids is still under development and not due for release until later this year. With the likelihood that ArchivesSpace will provide a fully developed user-interface, the OHS has decided to delay its choice and implementation of ArchivesSpace as its content management system.

2. Choose an audio records management system that offers a fully developed user interface and begin transferring management of the OHS digitized finding aids to it.

It would be ideal if the same contents management system (i.e. ArchivesSpace) used for the digital copies of OHS paper records could be used for its audio and audio-visual records as well.

The transfer of OHS digitized finding aids to a content management system will require considerable expertise and time. It is likely that the OHS will need to hire an additional archivist to assist Archivist Petty with this work.

National Standards and Best Practices

Recommendation

The OHS Library and Archives should use national standards such as the Dublin Core Metadata Initiative's Elements to support the creation of metadata and reformatting (digitization) of OHS's Archives collection. Use of name and subject authorities when creating metadata entries is also important. [See Appendix B for further information about this recommendation.]

Digitizing OHS Print and Audio Archival Collections

Recent Accomplishment

A grant from the Joseph G. Bradley Foundation of Bryn Mawr, Pennsylvania, enabled

the OHS to undertake a pilot project to digitize three important portions of its archives: the drawings of the E.M. Skinner Company, the Aeolian-Skinner Organ Co., and the Aeolian Co.

RECOMMENDATIONS

1. Develop specifications for this project following guidelines suggested by consultant Liz Bishoff.

The digitization of about 100 existing paper collections plus audio collections will require considerable time, expertise, and resources. The OHS Archivist reports that without exception, the most challenging issue related to digitizing the collections is minimizing damage to the original documents, many of which are in a state of serious deterioration. The OHS audio collection presents numerous challenges as well, as reported by consultant Scott Casey.

2. Assure that the OHS digital collections can have the broadest possible use, while the rights of the copyright holder are secured.

The OHS must begin to use a written deed of gift and/or donor agreement for all collections that are accepted. In the past, the OHS has received informal written and oral agreements that may have served the Society satisfactorily up until now, but new initiatives, particularly acquisition of born digital collections and digitization of existing collections, will require written confirmation of Society's legal rights.

3. Find funding for the digitization of the OHS archives.

The digitization of approximately 1,200 linear feet of paper archives plus audio archives will require substantial funding. The OHS should seek funding from government and private agencies to support this project.

4. Digitize Archives that do not require special handling in situ or in house, depending on the owner/donor's requirements. Large format or fragile materials will require special handling by outside specialists.

A substantial gift will cover the cost of a high-end digital scanner capable of digitizing a portion of the OHS archives. Carefully trained volunteers may be available to digitize some of the collections.

5. Invite and evaluate bids from several outside vendors to digitize the OHS audio archives.

Consultant Scott Schwartz has recommended three vendors to digitize the audio

collections: George Blood Audio Video Film of Philadelphia, Pennsylvania, The Media Preserve of Cranberry, Pennsylvania, and Memnon Archiving Services of Bloomington, Indiana.

6. Monitor the vendor's work.

Quality control is extremely important. The Archivist should examine the work of the volunteers and the chosen vendor.

LINKING THE OHS PIPE ORGAN DATABASE TO THE OHS DIGITAL ARCHIVES

BACKGROUND

James Cook, founder of the OHS Pipe Organ Database and Chairman of its Committee, served as a member of the NEH-sponsored Advisory Panel. After considering consultant Liz Bishoff's recommendation that OHS transfer its Pipe Organ Database to CONTENTdm, a product of OCLC, he wrote that he "found CONTENTdm to be inadequate for our needs and a system that does not offer the specific capabilities we need to move the Database forward." Professor Cook noted that CONTENTdm "was designed and is maintained as a management system for digital collections. Although that approach is one that seems ideal for digitized documents in our Library and Archives, it is not appropriate as a replacement for the existing Database. Fully 64% of the entries in our Database have no digital files associated with them at all—neither photographs, sound files, organ specifications, or other documents." As an alternative, Professor Cook proposed investigating "the possibilities inherent in expanding our current relational database, extending its range to include additional digital documents and the contents of the OHS Archives as they are digitized."

Careful thought was given to both consultant Bishoff's and Professor Cook's recommendations, but both were eventually rejected. On further investigation, the development of CONTENTdm was reported to be slow. The proposed expansion of the Pipe Organ Database to include digital documents was rejected because it was a proprietary system relying solely on Professor Cook's programming in MySQL, and

because the Pipe Organ Database did not adhere to national standards and practices such as the use of name and subject authorities that provide compatibility with other databases.

Recommendation

Evaluate the possibility of linking the OHS Pipe Organ Database to the OHS Digital Archives through static URLs.

Although it does not seem advisable for the OHS to use its Pipe Organ Database as the principal user interface for the proposed Archives database(s) for the reasons stated above, there is a possibility that establishing a link between the Pipe Organ Database and the Archives database(s) by the use of embedded static URLs would be worthwhile. Further study of this possibility is needed.

Dissemination of Information from the OHS Archives

Recommendations

1. *Encourage Use of OHS's Archival Collections.*

OHS should consider how its collections are used now, how they will be used in the future, and how to preserve its analog and digital content. Organ professors should be encouraged to discover what can be found in our collections and how that material can be put to good use with their students and in their own research and performance. OHS should sponsor seminars to help students and others to understand how to use its database and what subject matter can be researched in its collections. Links to and from other databases are a possibility in the future. Its Archives could become better known through the Digital Public Library of America's platform.

2. *Develop a fellowship program at Stoneleigh to encourage use of the OHS Archives for study and research.*

Collaborate with organ departments at U.S. colleges and universities to develop and offer fellowship programs featuring master classes and supported use of OHS's Archives.

3. Explore the possibility of linking the OHS audio collection to descriptive information in the OHS Archives and the OHS Pipe Organ Database.

Making it possible to hear an organ while reading information about it and looking at a picture of it would increase the value and encourage the use of the OHS Archives. However, dissemination of digitized sound recordings would in most cases require written permission from the performer, and in some cases written permission from the composer. Some permissions might be difficult to obtain, but it might be worth the effort and the time involved.

APPENDICES

Appendix A: Summary of the Proceedings of the OHS Advisory Panel

Appendix B: Consultant Liz Bishoff's Report

Appendix C: Consultant Michael Casey's Report

Appendix D: Consultant Scott Schwartz's "Archives Processing Manual"

Appendix E: Summary of the Proceedings of the OHS Roundtable Group

Appendix F: An Inventory of the Audio-Visual Holdings of OHSLA by Bynum Petty

Appendix G: E-mail to AGO Boston Chapter Library Committee from Bynum Petty and Willis Bridegam

Appendix H: OHS's current Collection Development Policy

Appendix I: Priorities for Describing and Processing OHSLA Collections

APPENDIX A

SUMMARY OF THE PROCEEDINGS OF THE OHS ADVISORY PANEL

List of Panelists and Summary of Observations and Recommendations of the OHS Advisory Panelists, Stoneleigh, Villanova, PA–June 13-14, 2016.

PARTICIPANTS

Michael Barone, Host and Senior Executive Producer of "Pipedreams," American Public Media

Liz Bishoff, Digital Collections Consultant

Willis Bridegam, Librarian Emeritus, Amherst College and OHS Treasurer

James H. Cook, Emeritus Professor of Music, Birmingham-Southern College and chair, OHS Database Committee

William Czelusniak, President of Messrs. Czelusniak et Dugal and Vice-Chair of the OHS Board of Directors

Steven Dieck, President, C. B. Fisk, Inc.

Hazel Eaton, Program Assistant, Organ Historical Society

Mark Edington, Director of the Amherst College Press

David Higgs, Chair, Organ, Sacred Music, and Historical Keyboards Dept., Eastman School of Music

Christopher Marks, Associate Dean of the Hixson-Lied College of Fine and Performing Arts, University of Nebraska-Lincoln and Chair of the OHS Board of Directors

Barbara Owen, Organ consultant, editor, and historian

Bynum Petty, Archivist, OHS Library and Archives

Helene van Rossum, Archivist

James M. Weaver, Chief Executive Officer, Organ Historical Society

Summary of Proceedings of the OHS Advisory Panel

Welcome and Background Information

Chris Marks, Chair, OHS Board of Directors, welcomed the panelists and commented on the Society's progress during the past five years. Jim Weaver, OHS CEO, commented on the renovation of Stoneleigh for OHS use. Bynum Petty OHS Archivist, reported on the current OHSLA collections, and Will Bridegam, OHS Treasurer, presented the purposes, goals, and anticipated outcomes of the Advisory Panel's meetings.

OHS Library and Archives Collection Development

While the OHSLA Library holdings are impressive, it is the Archives that are most interesting and valuable to OHS users. Many organ builders are not aware of the Archives or of the Society's interest in expanding its collections to include additional collections of their archival materials, including contracts, construction plans, correspondence, and promotional materials. The OHS needs to advertise this interest and actively solicit their collections. Assuming that the OHS is willing to maintain an environmentally friendly offsite storage center, OHSLA has the potential to grow much larger, but that growth should be centered on the Archives, not the Library, which is used infrequently. Audio recordings should receive more emphasis. The OHS has collected recordings of convention performances, but they represent just a small portion of the vast resource of available non-commercial organ recordings. For example, Michael Barone's "Pipedream," radio programs of organ music have been archived in digital format since about the year 2000. He draws from that archive to produce his programs. What happens to that archival collection is currently being discussed. A key issue in that discussion is consideration of the rights and permissions of the performer and, in some cases, the composer. Among the Society's many concerns about its archives are the following: How should we revise the OHS Collection Development policy and priorities? How should we make our archives more accessible to scholars? Do we want to publish some of our

archives? Do we want to make our collections available online in digital format? What documentation do we need for each gift or acquisition?

On what should we base our collection development policies? User demand seems to be a key factor. The use of our archives far exceeds the use of our book collections, a fact that suggests we should use the majority of our available resources to expand, preserve, describe, and digitize our archives. Another consideration is our desire to preserve materials important to scholarship. The OHS has improved the environment of its collections substantially, but some materials in our collections need attention. We have made considerable progress in building a Pipe Organ Database describing U.S. organs, but we now believe that adding access to the sound of those organs would enhance the use of the Pipe Organ Database considerably. But before we invest in adding digitized audio to our Database, it is important for us to see if there is an existing recording archive that is already filling that need. We will then have to consider how we will meet the considerable expense for audio acquisitions, storage, cataloging, etc. The Library of Congress has an incredible collection of recordings of pipe organs, but it is not apparent that they are being heard except at the Library of Congress. The basic question is whether the OHS can and should expand its archival collection development policy to include non-commercial recordings of organs. The cost is considerable because we must not only pay to acquire the recordings and catalog them, but we must also pay for the right to broadcast them. Beyond that, we should also make a copy of the written information that came with the recording (i.e. dust jacket information). Michael Barone, in an effort to add reality to the question asked, "Consider what would happen if Minnesota Public Radio and I were to reach an agreement, and I willed the OHS all my concert recordings." Answering his own question, he suggested that the OHS could say it doesn't want the collection, or that it would accept the collection only if the cost of processing were contributed. Jim Weaver suggested that the fact the OHS does not have the money now for these purposes is not critical. It is why we fund-raise. The panel acknowledged that gifts of sound recordings in their original format would have to be digitized. They also noted that under the current copyright law, the OHS would have the right to digitize those recordings for archival use, but it would need the appropriate

permissions to distribute the recordings online or link them to the online Pipe Organ Database. The OHS would also have to find funds to process and catalog the recordings.

PRESERVATION OF ARTIFACTS AFTER DIGITIZATION

Most Archivists recommend preserving print archives after they have been digitized. What should the OHS policy be for audio source material (e.g. vinyl, CDs & DVDs)? Recognizing that analog and digital recordings can deteriorate at different rates, all analog and digital recordings should be transferred to a server and refreshed periodically, but the original recordings should be preserved.

AVOIDING DUPLICATION OF EFFORT

A cardinal rule in publishing is, "Don't do what other people are doing. Do what no one else is doing." Applying this rule to the OHSLA collection development, the OHS has collected primarily the archival records of organ builders and designers. Noting that the Boston Chapter of the American Guild of Organists Library specializes in research material dealing with composers for the organ and organ performers, the OHS has focused its collection development on the organ itself. When asked how strong the AGO Boston Chapter's commitment was to continue its collection interests, Barbara Owen replied that the Chapter's bylaws would determine what happens to that collection. The collection interests of other major research libraries such as the Library of Congress, the New York Public Library, and music schools such as the Eastman School's Sibley Library must also be taken into consideration. The Group discussed whether the OHS could be the coordinator for a collaborative approach to collection development of materials relating to the organ. Areas of strength could be assigned, and institutions would make commitments to develop their collections in depth in a particular area. Perhaps granting agencies could be interested in funding a formally coordinated approach to collection development for research material related to the pipe organ.

The Decline of Churches

The organ has been linked to the church, which is in steep decline. Many of the instruments whose records we are preserving were in churches that are now closed. There are some new churches, but they are not installing organs. They have Praise Bands. Consequently, it is imperative that we preserve archival organ material because churches, the institutions in which most organs have been installed, are in trouble. In fact, we should consider trying to provide not just the resources, but also the funding for research on the organ. The OHSLA collection development policy should reflect how we can strengthen the audience for our research materials. Sound recordings should fit into that policy because, "You can write about an organ until you are blue in the face, but you must hear the organ to truly appreciate it."

The Pipe Organ Database – James Cook, Chair of the OHS Pipe Organ Database Committee

Jim Cook commented on the additions and improvements to the OHS Pipe Organ Database. Accessibility will be improved by the new site design. The site will be accessible from smart phones. The goal is to have a properly structured database of all 125,000 organs that are or have been in the U.S. Half of those organs are now represented in the OHS Database. All of the work is done by volunteers, including checking of information. The Database needs more links to documents. Student assistants have scanned "Trackers," but the students have not proven to be dependable employees. Links to YouTube are not accepted, but other links to pages describing organs are accepted, including links to organ builders' documents. The project is so large it needs to be guided by more than one person. It also needs a hosting company to handle backup crashes and restoration. Jim Cook announced earlier that he wished to retire as the Chair of the OHS Pipe Organ Database Committee but retain responsibility for the MySQL programming. [Subsequently, the OHS found a knowledgeable member to Chair the Committee.] Jim commented that the size of our country makes it difficult to cover all the organs. New

York City, for example, has more organs than all of England. The main problem is maintaining quality control. Standards are necessary, as is a committed group of people who edit the Database. Unfortunately, there is an inverse relationship between the number of people engaged and the quality of the Database. Consultant Liz Bishoff commented that since the Database is so important to the Society, funding organizations may see the Society's heavy reliance on the Database's founder as a weak spot in the Database's sustainability. She recommended applying for a grant to hire programming specialists to work with Jim. She observed, "You can't buy the organ knowledge you have, but you can buy technology or programming." Chris Marks (OHS Board Chair) acknowledged the Society's vulnerability in having just one person responsible for the Database programming, but said "That is where we are at this moment."

HOSTING AND MANAGING THE DATABASE

We need to know much more about the OHS Pipe Organ Database—who uses it, how it is used, and why. Ours is a curated Database. It is not a Wikipedia. Jim Cook commented that vetting of information received is essential because even reliable people supply inaccurate information. Liz Bishoff commented that what we have in the Database now is a research data set. Don't lessen its effectiveness by putting archival information in it. You can create a separate archival database and link the data. The material in the archives (photos, plans, contracts, etc.) can be in separate archival databases indexed by the Database. In developing the Database, we should think not just of the needs of our 2,300 members, but also of the 20,000 members of AGO who have an interest in the organ. There are young students in conservatories who will use this information. As the Database is developed, we should think about its long-term impact.

Digital Collections—Access and Use

Liz Bishoff asked the group to think about the databases we individually use? Examples given included: providing browsing of little known or unknown music, listening to performances on YouTube, and finding pictures of organs and buildings in which they are installed. She then asked what features the group would recommend to make their research more useful? The answers included: more thorough and comprehensive databases, digital access to the full runs of the Tracker, the American Organist, the Diapason, and Dwight's Journal of Music, digitization of historic recordings, clear and consistent information about rights and licensing information for recordings, and more intuitive searching. When David Higgs commented that his graduate students have not listed the resources just mentioned, Liz asked where they go to do their research. He answered, "They are listening more than looking, but when they are doing research to write papers or dissertations, they are relying mainly on the school's library and its reference staff" Liz commented that we should want our databases to attract members because of their quality and coverage. If our databases are among our top products or services, we should want to make sure they have high value and that users understand what they can do with the content. Adding audio or digital video to our databases is going to be a really important decision. Understanding what databases our users use and how they use them is important. Our databases should work at least as well as Google's. If we want to attract people, they have to be simple, their use has to be clear, and they should use rich and high quality metadata. If we want to bring more young people into our membership, we need to provide listening to our databases, and perhaps they can contribute. We should consider how we connect with colleges and universities that teach organ, and then develop our digitization priorities.

Hosting and Managing the OHS Digital Archives

Hosting possibilities are a university or a commercial organization (for profit or not-for-profit). We should consider if the host has the capacity to upload and if we want a locally

developed system or a commercial system. The system we choose must have a 99% guarantee it can continue. The benefits of using an academic institution are lower cost and greater research affinity. The cons are—we are not their primary customer, and there could be a change in administration. Contentdm offers an unlimited license offering flexibility and sustainability, but their system is not easily customized. DSpace Direct has open software and uses Dublin Core. They integrate content and preservation. Lyrasis may be the best choice for managing archival materials.

Who are the likely users of archival material? – organ builders, Biggs Fellows, high school and college students, and researchers. We should also ask who are the people in allied fields that need access to our resources? The more ways we give scholars access to our material, the more interest they will have in them and in the OHS. ADA compliance for our screens is important. A good website (our online presence) is essential.

Notes on a July 14 Discussion Among Liz Bishoff, Bynum Petty, Helene van Rossum, and Will Bridegam

Liz recommended Contentdm for our database management system and Lyrasis for our archival management system. She suggested that creating additional finding aids for prioritized existing collections should have a high priority. Legacy collections in our archives can be migrated to Lyrasis, along with photos, maps, text, audio, and video as we have time. We must be sure to adopt national standards for describing our digital archives (e.g. Dublin Core elements, name and subject authorities). Staffing must be increased. We should think about how our collections are used now, how they will be used in the future, and how to preserve our analog and digital content. We should consider contracting with Digital Archives to preserve our recordings. Links to other databases are a possibility in the future. We need to sponsor seminars to help students understand how to use our database and what subject matter can be researched in our collections. And finally, we should look for additional outside funding to support our needs.

Summary by Will Bridegam

APPENDIX B

DIGITAL CONSULTANT LIZ BISHOFF'S REPORT

ORGAN HISTORICAL SOCIETY DIGITAL STRATEGY RECOMMENDATIONS

July 10, 2016

Prepared by Liz Bishoff,
The Bishoff Group LLC
For the Organ Historical Society

EXECUTIVE SUMMARY

The Organ Historical Society received a 2015 National Endowment for the Humanities Foundations Planning Grant to "Guide and support the formative stages of collaborative initiative to preserve and provide enhanced access to its preeminent repository of materials related to pipe organ . . ." During the initial meeting of the advisory panel a series of discussions were held relating to the expansion of the OHS collections to include audio, the role of digital collections, the future of the OHS pipe organ database, and opportunities for collaboration with other organizations that manage pipe organ collections as well as the pipe organ builders who are major contributors to the OHS Library and Archives.

Based on the discussions and review of documentation, the following recommendations are made:

- Improve access to and management of the OHS archival collections by implementing an archival collection management system
- Improve access to and preservation of the OHS database and the future OHS library and archive digital collections by implementing a digital asset management system
- Enhance usefulness of the OHS website to both members and non-members
- Develop quality digital collections that support the needs of OHS membership and those interested in pipe organs, by adopting national standards
- Assure that the digital collections can have the broadest possible use, while the rights of the copyright holder are secured
- Implement a preservation program that assure access by the full range of audiences to both the traditional as well as the digital collections
- Develop strategies that put in place staffing that can assure long-term stewardship of both the traditional as well as the digital collections.

The following document expands on the recommendations with a benefit statement, cost estimate and staffing implication. A proposed timeline that outlines in 6 month increments the phased implementation of various activities.

I wish to thank James Weaver, OHS Executive Director; Willis Bridegam, OHS Treasurer; and Bynum Petty, OHS Archivist for their assistance in developing these recommendations.

INTRODUCTION

The Organ Historical Society received a 2015 National Endowment for the Humanities Foundations Planning Grant to "Guide and support the formative stages of collaborative initiative to preserve and provide enhanced access to its preeminent repository of materials related to pipe organ . . ." During the initial meeting of the advisory panel a series of discussions were held relating to the expansion of the OHS collections to include audio, the role of digital collections, the future of the OHS pipe organ database, and opportunities for collaboration with other organizations that manage pipe organ

collections as well as the pipe organ builders who are major contributors to the OHS Library and Archives. This consultant lead several of these discussions to identify current and future needs of the users of digital collections as well as a discussion of options for directions on the future of the OHS database. The outcomes of these two discussions can be found in Appendix A.

To enhance this consultants understanding of the current digital environment, a pre-visit survey was conducted, gathering information on current digital policies and practices. These practices were reviewed with Bynum Petty and Willis Bridegam during a conference call prior to the meeting and during a post-panel meeting. The following recommendations are made that will support the OHS moving forward toward their goal of preservation and enhanced access.

RECOMMENDATIONS

- Improve access to and management of the OHS archival collections by implementing an archival collection management system.
    - Recommendation: Subscribe to ArchivesSpace, a hosted archival management system made available by LYRASIS (www.lyrasis.org/LYRASIS%20Digital/Pages/ArchivesSpace.aspx[1]
    - Benefit: Implementation of this online archival management system supports everything from receipt of collection, collection, processing and creation of online finding aids. Through the online interface the public will be able to search the finding aids to locate items in the Library and Archive's collections
    - Cost: Year 1--$1750, plus migration—set up fee; $4,200—annual fee (up to 100 EAD records). As the OHS has only a few collection level records, the migration costs should be minimal. The OHS will have to allocate

[1] LYRASIS is a 501c3 not for profit providing services to libraries and other cultural heritage organizations.

staff to implementation of the system (see details below). One option will be to use student archivists to assist with data entry.

- Staff responsibilities
    - Digital archivist will need to:
        - work with LYRASIS staff on the local configuration of ArchivesSpace assuring that it meets the needs of the OHS archival collection
        - develop archival processing workflow for efficient processing of collection using Archives space
        - provide guidance on development of EAD finding aid for OHS archival collections
    - OHS archivist will need to:
        - Provide expertise on the archival organization of the OHS collections
        - Assist in the development of the archival processing workflow
        - Develop EAD finding aids for OHS archival collections
        - Create archival collection records using ArchivesSpace

The implementation of ArchivesSpace will require various amounts of staff time, depending on the phase of implementation. The Digital Archivist will need to allocate a significant portion of his/her time, upwards of 60%, during the initial implementation phase. Once the implementation, project workflow, and staff is trained, the Digital Archivists time on this project will be reduced to possibly 25%. The OHS Archivist will initially need to allocate possibly 20-25% of his time to this project, however once the implementation is completed, his work on the project will increase, as he will likely take on more of the data entry and EAD creation.

- Improve access to and preservation of OHS database and the future OHS library and archive digital collections by implementing a digital asset management system.

    - Recommendation: Subscribe to OCLC's CONTENTdm hosted service that will support the existing OHS Pipe Organ Database and the OHS library and archives digital collections providing access and digital preservation service. While there are other hosted digital asset management systems, upon initial investigation CONTENTdm is likely to be the best option due to the limited technical expertise available at OHS. After further investigation should CONTENTdm not meet their needs other options can be investigated.

      Next step will be to have a conference call with OCLC's Ron Gardner where he can demonstrate the system, answer questions and verify that CONTENTdm can host the current Pipe Organ Database.

    - Benefit: While the major benefit of implementing a digital asset management system is improved access to the OHS's collection, a secondary benefit is it improves position when applying for digitization grants. In 2016, few agencies are funding the basic infrastructure, including digital asset management systems, they would rather fund projects that create digital collections and programs that expand and enhance use of these collections. By implementing a digital asset management system, OHS will better position itself to move forward with a post-planning grant.

      OCLC's CONTENTdm is used by thousands of libraries and cultural heritage organizations worldwide. By using this hosted service OHS will realize the goals of sustainability, improved searchability of digital content, preservation of digital content, and relieve volunteers of the responsibility for developing and maintaining database software. OHS members and

staff will be able to focus on collection building, enhancing the existing OHS Pipe Organ Database and creating the Library and Archive digital collection.

OCLC maintains and updates the software on a regular basis, has distributed copies on different continents to provide the highest quality of redundancy and security.

- Cost: $2999 for up to 30GB of CONTENTdm storage and 30GB of Digital preservation storage. If OHS has more than 30GB of content, then there are additional storage costs at $1224/100GB. This consultant has provided OCLC with information from James Cook regarding the make-up of the database so that OCLC can estimate the cost.

- Staff Responsibilities:
  - Digital archivist will need to:
    - work with OCLC staff to map the OHS database to the CONTENTdm metadata structure, assuring that it meets the needs of the OHS
    - design the OHS CONTENTdm interface, identifying collections' structure, i.e. the OHS Pipe Organ Database collection, the OHS manuscript collection etc.
    - work with OCLC staff to migrate the OHS Pipe Organ Database and legacy digital collections to CONTENTdm
    - develop digital collection workflow for efficient processing of OHS digital collection using CONTENTdm and OCLC's Digital Preservation Service
    - implement the use of OHS's adopted national standards and best practices for the creation of metadata and the reformatting of collections.
  - OHS archivist will need to:

- Provide expertise on the OHS collections that have been selected for digitization
- Assist in the development of the digitization workflow
- Create metadata records using CONTENTdm
- Digitize collections as appropriate

The implementation of CONTENTdm will require various amounts of staff time, depending on the phase of implementation. The Digital Archivist will need to allocate significant portion of his/her time, upwards of 75%, during the implementation phase. Once the implementation, project workflow, and staff is trained, the Digital Archivists time on this project will be reduced to possibly 40%.

The OHS Archivist will initially need to allocate possibly 20-25% of his time to this project, however when the implementation is completed, his work on the project will increase, as he will likely take on more of the metadata creation and digitization activities. It is unclear how much assistance will be required from the volunteers who are managing the OHS Pipe Organ Database as part of the migration of that system to CONTENTdm.

❖ Enhance usefulness of the OHS website to both members and non-members.

- Recommendation: Redesign and update the OHS website using contemporary web publishing practices. Site should highlight the full range of the OHS products and services, including membership services, publishing, library and archives. With enhanced focus on digital content, the website should be designed to integrate with the expanding web services including publishing, the Library and Archives digital content, and the OHS Pipe Organ Database. Consideration should be given to moving the website to a web hosting service rather than having run it on a

server in the OHS office, in order to provide the level of security and redundancy required of the website.

- Cost: Estimated cost to redesign the website $3-5,000

- Staff Responsibilities:
  - Digital Archivist:
    - In collaboration with staff and volunteer leadership (e.g. publishing committee, conference planners, etc.) develop high level design requirements for the website.
    - Select a web designer
    - Work with the selected web designer to develop new website
    - Work with staff and volunteer leadership to test new web design
    - Oversee implementation of new website

  It is recommended that the redesign of the website be outsourced, however staff will still need to be involved in the project. The Digital Archivist and the Archivist will need to allocate about 15% of his/her time during the design and testing phase. The Executive Director will need to allocate 5% of his time during the design phase. Once the design and testing is completed staff will need to assume responsibility for continual updating of the website.

❖ Develop quality digital collections that support the needs of OHS membership and those interested in pipe organs

- Recommendation: Implement the following standards and best practices to support the creation of metadata and reformatting (digitization) of the Library and Archives collections.

- Metadata: The OHS Library and Archives should adopt Dublin Core Metadata schema for use with digital objects. There are a variety of best practices that can be the basis for the OHS Library. Excellent examples include the Digital North Carolina (http://www.digitalnc.org/about/participate/describe/); and Minnesota Digital Library (http://mndigital.org/standards-best-practices)
- Reformatting/scanning: The current standard for reformatting/scanning of digital collections are based on Federal Agencies Digitization Guidelines Initiative (FADGI). The Digital North Carolina project has adapted those into a guideline that OHS might adopt
  http://www.digitalnc.org/about/policies/digitization-guidelines/
  The FADGI guidelines also include standards for audio and video reformatting in addition to photographs, text and other formats.

- Benefits: Adoptions of national standards and best practices for both the creation of digital collections and the metadata that provides access to the collections and supports quality collections. Federal agencies that fund digitization initiatives require the use of national standards and best practices. Adoption of the above recommended standards, will position OHS to meet the funder's requirements.

- Staff responsibilities: Because the Library and Archive's current digital collections have not been cataloged, the OHS needs to decide how to create metadata that will provide the needed access of current and future audiences.
  Since the Library and Archives will be creating folder level records as part of the implementation of the ArchiveSpace system, repurposing these records may be the most efficient way to create metadata for the digital objects. The record level metadata record can be the Dublin

Core metadata record in CONTENTdm, with multiple images or audio files as appropriate.

- Digital Archivist
  - In cooperation with OCLC and the Archivist develop the metadata template in CONTENTdm
  - Based on national standards develop general OHS metadata best practices
  - Develop local best practices
  - Train staff on implementation of OHS metadata best practices
  - Implement review and monitoring system
  - Create metadata records as needed
- Archivist
  - Participate in the development of the OHS metadata best practices
  - Participate in the implementation of the OHS metadata best practices
  - Create metadata records for legacy collections and new digital collections
  - Work with student interns in creating metadata records, including quality control review and monitoring

- Cost: No direct cost, but significant staff time.

❖ Assure that the digital collections can have the broadest possible use, while the rights of the copyright holder are secured.

- Recommendation: The OHS must begin to use a written deed of gift and/or donor agreement for all collections that they accept. In the past the OHS has worked on oral agreements, and while that may have served them well with their past use of the collections, the new initiatives,

particularly acquisition of born digital collections, and digitization of existing collections will require written confirmation of what rights OHS has.

ARL Special Issue on Special Collections and Archives in the Digital Age: RLI June, 2012 (http://mndigital.org/standards-best-practices2) provides sample deeds of gift that will be useful for OHS.

- Recommendation: Consult with an attorney who has expertise in working with cultural heritage organizations in the digital age. Kevin L. Smith (Duke University), one of the authors of the ARL publication (previously cited), has extensive experience in this area.

- Benefit: Based on this consultant's discussion with OHS representatives, there are largely verbal agreements regarding the rights that OHS has regarding its collections. Some of the donations have written agreements, while many do not. Those with written agreements have certain restrictions, while others do not. Developing consistency across different types of donations, for example donations from researchers/scholars vs donations from organ builders, will be important. A clear understanding of what rights the Society has and what the donor retains will be increasingly important as the Society wishes to digitize and distribute more of its collection. Similarly as the Society looks to work with other outside organizations what rights the Society wishes to obtain will also be important.

- Staff Responsibilities:
  - Digital Archivist and Archivist:
    - Review existing deeds of gift and/or memoranda of understanding for each collection as part of the ArchiveSpace implementation.

- Revise OHS's deed of gift form to incorporate digital collections using the ARL model deed of gift.

- Cost: No direct cost, just staff time

❖ Implement a preservation program that assures access by the full range of audiences to both the traditional as well as the digital collections.

- Recommendation: The OHS is expected to be a steward of both traditional and digital collections. Much progress has and will be made towards the stewarding of the traditional collections with the move to Stoneleigh. As the Society expands its digital collections, the development of a digital preservation plan that will assure long term access to the digital collections must become a priority. The above steps, including implementation of a digital asset management system that integrates with a digital preservation service will go far toward meeting this recommendation.

  Digital preservation programs include three components—administrative (the organization's commitment through written policies), resources (including funding and staffing that will support the long term access of digital collections through digital preservation) and technology (the technical infrastructure to support preservation and use of formats that assure long term access.) Currently the Pipe Organ Database and the legacy digital collections are at risk, as there are no plans for preservation of these collections.

  This consultant recommends that the Board make the development of a digital preservation plan a priority over the next 24-36 months.

- Benefits: Board, management and staff will gain an understanding of the organization's commitment to preservation, the role that digital collections

play in meeting the organization's mission, and the risk level of the digital collections.

- Staff Responsibilities:
  - Digital Archivist and Archivist
    - Attend workshops on digital preservation to grow their knowledge and understanding of digital preservation.
    - Develop a draft digital preservation plan
    - Undertake a risk assessment to identify areas of high risk
- Cost: No direct cost

❖ Develop strategies that put in place staffing that can assure long term stewardship of both the traditional as well as the digital collections.

- Recommendation: With the move into Stoneleigh an increased emphasis is being placed on the Library and Archives. To assure that OHS can meet this new role, adequate staffing and funding will be needed. This consultant recommends that as part of the planning effort a 3 year staffing and financial plan be developed that includes support for not only the traditional collections but also the digital collections. The staff must be responsible not only for the traditional collections, but also the digital collections. Funding must be available to support both traditional and digital collections. OHS can no longer rely on volunteers to manage the digital collections. These collections must be viewed as one collection on a continuing spectrum. OHS users will come to consider them one collection, using both the traditional and the digital.

- Benefit: Because the Society is moving to attract new members, a digital platform and digital content is critical. Working 24/7/365 is the modus operandi for not just millennials, but for boomers and others. To meet these needs, the Society is moving its collections into the digital age.

Membership will come along, once they see that their research needs can be met.

- Cost: The OHS has indicated that it will look for short term funding for a part-time digital archivist. As part of an implementation grant, OHS can include a project manager, however they will need to demonstrate how the Society plans to support the position/s post-grant.

OHS will be best positioned for federal grant funding, if it has in place the necessary technical infrastructure, including a digital asset management system, website, archival management system, and staffing that support archival management functions. OHS will need to demonstrate in the application how it will sustain the project that the funder is being asked to support. Sustainability includes preservation of the digital collections, financial sustainability of the initiative including staffing. Funders generally look to the organization to move staff to the organization's operational budget, using grants to undertake innovative initiatives, grow collections, and expose collections to new audiences.

Proposed Timeline:

Period	0-6months	6-12months	12-18 months	18-24months	24-36 months
Activity					
Investigate CONTENTdm	X				
Website development	X				
Finalize selection of digital asset management system/sign agreement		X			
Implement CONTENTdm					

--Plan and initiate migration of Library and Archive digital collections, including loading of Tracker		X	X		
--Plan and initiate migration of Pipe Organ Database			X	X	
--Ongoing digitization of Library and Archive collection			X	X	X
Finalize selection of ArchiveSpace/sign agreement	X				
Implement ArchivesSpace		X			
--Data entry of existing and new collections		X	X	X	
--Creation of finding aids			X	X	X

APPENDIX C

CONSULTANT MICHAEL CASEY'S REPORT

CONSULTATION WITH THE ORGAN HISTORICAL SOCIETY ON MEDIA PRESERVATION AND ARCHIVING ISSUES

Consultation conducted by:
Mike Casey Director of Technical Operations Media Digitization and Preservation Initiative Indiana University
Member, ARSC Technical Committee Member, IASA Technical Committee, October-November, 2016

Note that this report contains information that is considered confidential by both the Organ Historical Society and Mike Casey. The report may be used internally by the Organ Historical Society and with potential donors, funders or granting agencies. Any other use requires the written permission of the Organ Historical Society and Mike Casey.

I. OVERVIEW

The Organ Historical Society (OHS) received a 2015 NEH Foundations Grant to "guide and support the formative stages of collaborative initiatives to preserve and provide enhanced access to its preeminent repository of materials related to the pipe organ." OHS engaged Mike Casey to consult on media preservation and archival issues. This consultation consisted of an approximately 90 minute phone call with key OHS stakeholders followed by a number of email exchanges. OHS currently has small media holdings and had a set of questions regarding those holdings as well as future possibilities. This report is organized around this set of questions.

II. Introduction

Media preservation has reached a crisis point for content carried on physical audio and video formats as the world has transitioned to the digital age. Archival media collections could soon be considered highly endangered. The problem can be effectively summarized with a few keywords: large numbers, obsolescence, degradation, high research value, and short time window. In other words, archives hold very large numbers of analog and physical digital recordings on obsolete audio and video formats that are actively degrading, some of which contain content with high research value. We have a relatively short time window to save these recordings. The widely recommended response to this situation is to digitally preserve archival media recordings as soon as possible. Hence, the focus on digitization by OHS for their current holdings and their desire to actively plan for likely new acquisitions.

Recommendation: To become familiar with basic audio preservation issues, read the ARSC Guide to Audio Preservation which is available at: https://www.clir.org/pubs/reports/pub164

III. Current Media Holdings

A. Open Reel Audiotape—169 dating from 1954 into the 1970s

OHS holds around 169 open reel tapes with the oldest apparently dating to 1954 and a concentration dating to the 1960s and 1970s. Some appear to be recordings made at the OHS conventions from 1961-1965. According to the Archivist, these tapes are on 7" reels and all are recorded at 7.5 ips. There are tapes manufactured by Ampex, Scotch, and Audiotape but most are not identified. Track configuration is mostly absent from the documentation but a few tape boxes state configuration as "4-track stereo" or "4-track mono." Other tapes appear to be recordings of recitals although there is little information on the content available.

Open reel audio tape is a relatively robust format that none-the-less is actively degrading and hindered by serious obsolescence issues. Because of this, the format is considered a high priority for digitization with specific risk factors representing a higher priority if present.

Risk Factors: Acetate-based open reel tape is less stable than polyester and represents a higher priority for preservation transfer. Acetate tape is eight times more sensitive to

moisture in the air than polyester leading to tape pack problems such as linear expansion, transverse warping (curling or cupping), windowing, etc. These issues result in diminished or loss of content during playback for digitization. Acetate open reel tape was manufactured in the US from 1948 until the early 1970s. Refer to the Field Audio Collection Evaluation Tool (FACET) at http://www.dlib.indiana.edu/projects/sounddirections/facet/index.shtml for guidance on identifying acetate-based open reel tape.

The subset of polyester-based tape that is likely to be most problematic is the range of brands affected by what is known as Sticky Shed Syndrome, which is the breakdown of the tape binder by hydrolysis, leading to massive shedding and squealing. Sticky Shed is a problem with mastering quality, back-coated tape dating from the about the mid-1970s into the 1990s. These tapes must be restored before playback using a baking technique that is now widely used in the audio industry. Once baked, the tape must be transferred within a week or two before it begins reverting back to the sticky shed condition. A list of Sticky Shed tape brands is available at Richard Hess' website http://richardhess.com/notes/formats/magnetic-media/magnetic- tapes/analog-audio/degrading-tapes/

Most open reel tapes have a 1.5 mil base, although there are a significant number of 1.0 and .5 mil base thicknesses extant. The thicker the tape, the greater the tensile strength, and the lower the print-through. Thinner tapes stretch more easily and are more subject to edge damage. 0.5 mil tape is particularly problematic and should never be fast wound (played on fast forward or reverse) as it stretches easily with a consequent loss of content. Note that 0.5 mil tape was only manufactured using a polyester base, hence it stretches rather than breaks when under tension. A comprehensive discussion of characteristics and identification of tape base thicknesses is available in the FACET document cited above.

Recommendation: Determine the value of the open reel tape holdings by identifying artists, occasions and reasons for the recordings, and the specific nature of the content. This may require locating an audio engineer who can assist by playing parts of some of these recordings to enable precise identification of the content. This value assessment will be required to justify the expense of digitization.

Recommendation: Examine the open reel holdings for the presence of the risk factors discussed above.

B. DIGITAL AUDIO TAPE (DAT)—248

OHS holds nearly 250 Digital Audio Tape recordings (also known as DAT or R-DAT) dating from the late 1980s to the late 1990s. Many of these are labeled with just the year or with the year and location.

The DAT format is afflicted with obsolescence issues making it a very high priority for preservation transfer. In addition, ongoing degradation plays a role in difficulties encountered during playback of this format. A recent project at Indiana University to transfer more than 6,000 DATs resulted in approximately 30% of tapes exhibiting moderate to severe problems in the resulting digital files. Tapes in this format are actively degrading and good condition machines needed to play them are increasingly in short supply. It is clear that preservation transfer must be a near-term priority.

Recommendation: Determine the value of the DAT holdings by identifying artists, occasions and reasons for the recordings, and the specific nature of the content. This may require locating an audio engineer who can assist by playing parts of some of these recordings to enable precise identification of the content. This value assessment will be required to justify the expense of digitization.

C. DIGITAL AUDIO ON VIDEOTAPE

"Beta tape"—49

VHS—1

Digital audio master cassette

D-3/4-75U – 5

OHS holds around 50 recordings labeled "Beta tapes" that appear to be Sony PCM F1 digital audio on Betamax videotape. These date from between 1983 and 1989. I tested two of these tapes and they do, indeed, contain F1 content at 16 bits. The Maxell HGX 750 tape played fine without any adjustments while the Maxell L500 required some tracking adjustment to recover the signal.

The most widely used early digital audio on videotape system was the Sony PCM-F1 which was introduced in 1982. All of the early digital audio systems utilized both a standard videotape recorder along with a PCM adaptor or digital audio processing unit. These machines, both the processing unit and perhaps more importantly the Betamax videotape machine, are not rare but are increasingly in short supply so obsolescence is an

issue.

Photographs of a recording labeled D-3/4-75U show a U-matic tape with PCM 1630 written on the label. This is digital audio on U-matic videotape. The format is PCM 1630 which was widely used as a master format for CD production in the 1980s.

D. Cassette tape—1

E. CD—23It is assumed that these are CD-Rs. Content is unknown.

F. LPs—8?

Commercial LPs are chemically stable. Threats to the format include severe thermal cycling from poor storage conditions, warping from poor non-vertical storage or scratches from handling. Despite the current mini revival of the LP format, obsolescence is also an important factor.

Recommendation: Store vertically with no leaning in normal office conditions and handle carefully. Digitization is needed to bring the content into the future, however, copyright issues may make it impossible to provide wide access.

IV. Acquisitions

OHS collection development to date appears to have focused on books, manuscripts, and images. Yet, the pipe organ as a musical instrument is better documented through audio and/or video recordings. Given that OHS has developed into a prominent archival repository focused on the pipe organ, there may be both a significant opportunity and responsibility to broaden its collecting scope to include audiovisual documentation. Two potential new AV acquisitions are discussed below.

Recommendation: Undertake a research and survey project to determine if other institutions are collecting organ recordings, particularly non-commercial (field) recordings. This will help OHS to determine what, if any, opportunity resides in this area.

A. E Power Biggs open reel tapes – 144 tapes

E Power Biggs was one of the most prominent organists of the 20th century. The Boston Chapter of the American Guild of Organists (AGO) agreed to give OHS six linear feet of 7 inch open reel tapes of Biggs' Boston radio broadcast recordings. This totals

approximately 144 tapes. These tapes have been spliced many times and are reportedly in poor condition. If this is true, preserving this content could be difficult and resource intensive.

Recommendation: This is potentially an important acquisition. Arrange to assess 3-5 randomly chosen tapes in order to understand more accurately the preservation issues that will be encountered when digitizing this collection. It may be possible to send these to a digitization vendor or to find a preservation professional with experience in the preservation transfer of the open reel tape format to do this work.

B. Michael Barone Recordings

Michael Barone, Host and Senior Executive Producer of the weekly radio program, Pipedreams, for American Public Media (APM), has promised his support in obtaining the necessary permissions from AGO and APM to digitize the recordings he made of AGO Conference performances when he was the responsible recording engineer/overseer, between 1980 and 2008. He also agreed to guide OHS in making arrangements for digitization of the available recordings in his possession through the facilities of Ameroican Public Media. Michael described the tapes in his collection's formats as open reel, DAT, PCM-Beta (digital audio recordings using Beta video cassettes as medium), analog cassette, CD. There may be about 1,000 AGO recordings in his collection.

Recommendation: Again, this is potentially an important acquisition. It is not clear that OHS would acquire the physical objects in the collection. An agreement must be negotiated with AGO and APM outlining disposition of the physical recordings, access rights to the digital files, responsibility for funding digitization, and responsibility for preserving the digital content. Prior to negotiating such an agreement(s), it is critical to produce an item-level inventory of these collections so that it is clear to all parties what level of resources will be required for preservation and access.

IV. Digitization

If content residing on analog carriers is to survive for use by future researchers it must be digitized in the near term. OHS does not have the expertise, infrastructure, or resources to capitalize a digitization operation and tackle this work in-house. The organization

realizes this and is already discussing outsourcing options. I am able to recommend three vendors for this work:

George Blood Audio Video Film21 West Highland AvenuePhiladelphia, PA 19118-3309 215.248.2100 www.georgeblood.com/index.html (Web)

The MediaPreserveRobert Strauss, Vice President111 Thomson Park DriveCranberry, PA 16066800.416.2665 www.themediapreserve.com (Web)

Memnon Archiving ServicesAndrew Dapuzzo, Director of US Operations Innovation Center2719 E. 10th St.Bloomington, IN 47408 www.memnon.com

At the appropriate time, OHS will want to develop a Request for Proposal to send to digitization vendors.

Recommendation: use the AVPreserve Guide to Developing a Request for Proposal for the Digitization of Audio to inform RFP development. This guide is available at https://www.avpreserve.com/papers-and-presentations/guide-to-developing-a-request-for- proposal-for-the-digitization-of-audio/

The three media digitization vendors listed above have wide experience and recognized expertise in the preservation transfer of archival audio holdings. Using any of these vendors allows OHS to bypass certain basic questions around competence and experience. If, however, OHS wishes to consider other vendors in this field, then the following section provides a partial list of questions that are useful to pose to a media digitization company.

Many private companies advertising audio digitization services are skilled in the very different enterprise of commercial production. They typically do not have the knowledge or experience to deal with archival preservation which requires somewhat different skills and a different aesthetic than usually found in a production house. For starters, vendors who specialize in audio *preservation* work must be identified and assessed. Here are a few areas in which to assess:

> Is the vendor familiar with international preservation standards and best practices for audio? Does it have the technical expertise and equipment to meet these standards?
>
> Is the vendor skilled in the optimal playback of deteriorating analog recordings? Are they experienced with the reproduction of, and preservation problems with,

historical sound recordings? Do they have appropriate professional equipment?

Does the vendor understand the production of unaltered and unmodified preservation masters? How do they define this?

How will your project fit into a vendor's workflow? What priority will it receive? When can it be scheduled?

What type of quality control system does the vendor use? What are its characteristics? Are they willing to adapt to suit a client? What happens if work is not up to spec?

What other archival preservation projects have they completed? Can you talk to these clients? Prices for audio digitization have reached historic lows as the market is small and the field is highly competitive. It is anticipated that obsolescence, degradation, and market factors will lead to gradually rising prices over the next few years. Pricing information below comes from an article published in the IASA Journal by the consulting firm, AVPreserve. This data is from an AVPreserve study of 25 projects spanning the years 2006-2015 in the US and Canada. It is suitable for ballpark reference only. Prices are per recording.

Open reel audiotape	$33.88	$36.31 (2013)
DAT	$48.90	$35.67 (2014)
Audiocassette	$17.89	$27.73 (2014)
CD	$12.44	$19.57 (2014)

Preservation transfer (digitization for long-term preservation) results in the creation of a preservation master file which will function as the primary way in which the target content is preserved into the future. The preservation master file contains complete, unaltered data from the source audio object exactly as reproduced by the playback machine. It functions as the carrier of the raw material from the transfer. This file type

must be carefully managed and stored for long-term preservation. Other derivatives, including access copies, will be created from the digitization process. The international best practice for audio preservation master files is the Broadcast Wave Format (BWF) recorded at 24 bit, 96k resolution.

V. Storage

A. Storage of physical objects

All media preservation best practices documents agree that recordings should be retained after digitization and placed into suitable storage. In a nutshell, this is an environment that is clean, cool, dry, and level with reliable temperature and humidity control. Even though the forces of degradation and obsolescence will increasingly make analog recordings unusable, virtually no cultural heritage institution is discarding original recordings at this point in time. The forthcoming revision of the best practices document IASA-TC 03, *The Safeguarding of the Audio Heritage: Ethics, Principles and Preservation Strategy* states:

> In the future, technological developments may allow improved information retrieval from physical audiovisual carriers. Similarly, new research findings or methodologies may allow users to identify additional secondary information in the original carriers.
>
> Because of this potential for improvements in information retrieval, transfers of primary and secondary information from carrier-based formats cannot necessarily be considered definitive. Original physical carriers and suitable reproduction equipment must therefore be preserved after digitization of their contents whenever possible.
>
> It is quite possible however, that carrier degradation, technological obsolescence and the sheer cost of the digitization process will prevent any further attempt. All transfers must therefore be carried out to the highest standards possible at that time.
>
> It is also our experience that the occasional high-end researcher will prefer to undertake their own digitization of original recordings regardless of how well earlier digitization was accomplished. This is particularly true if the research use involves signal restoration of the original or reuse of the original in a new production.

Recommendation: See the ARSC Guide to Audio Preservation, section 4.5, for further information on

storage of physical objects. It is available at: https://www.clir.org/pubs/reports/pub164

B. Storage of digital files

Preservation in the digital domain necessarily raises difficult questions about storage, forcing archive staff to deal with issues of cost, data integrity, data sustainability, disaster tolerance, format viability into the future, etc. Storage can be outsourced to a cloud provider as well as managed in-house. For small institutions, partnering with a large organization such as a university may make the costs and required expertise for either of these affordable. Regardless of whether storage is outsourced or accomplished in-house, it is essential to partner with IT professionals to insure that good technical practices are followed and needed expertise is readily available. IT professionals must be familiar with, or willing to learn about, the particular demands of both archival storage and archival storage of audio. The international best practices document known as IASA TC-04 (International Association of Sound and Audiovisual Archives Technical Committee 04) provides both analysis of, and recommendations for, various long- term storage options along with general principles for storage of archival materials. Any chosen storage option must maintain the ability for future migration, ideally using automated procedures. Other basic principles for storage for digital preservation include, but are not limited to:

Storage is actively managed within an IT environment. It is emphatically not, for example, a bunch of hard drives on a shelf

Regular data integrity checking typically using "checksums" such as MD5

Copy to new carrier when errors increase or when carrier becomes obsolete, typically 3- 5 years

Maintain at least two preservation copies, preferably three

Store preservation copies in separate geographic locations

Storage provider has disaster plan in place that models potential threats

Storage provider has appropriate technical infrastructure

Allocation of responsibility so that specific people are responsible for specific functions *Recommendation: Learn about preservation issues relating to cloud storage as well as issues to consider when assessing cloud storage by using the AVPreserve document "Feet on the Ground: A Practical Approach to the Cloud, Nine Things to Consider When Assessing Cloud*

Storage." This document may be found at https://www.avpreserve.com/wp-content/uploads/2014/02/AssessingCloudStorage.pdf

There are also a number of profiles of cloud storage providers available on the AVPreserve website. Recommendation: Consider partnering with an academic institution that is actively collecting and preserving classical music recordings and other documentation. The institution may be able to provide digital preservation functions including storage in exchange for access to OHS content, which may be of interest to its researchers.

VI. Management and Access

OHS is asking a number of questions related to content management systems, copyright restrictions, and access paradigms. These issues are beyond the primary expertise of this consultant. However, here are a few thoughts on the issues that were raised.

A. Content management

Recommendation: Consider engaging the consulting firm AVPreserve to evaluate content management solutions for OHS holdings.

Note that OHS currently has a very small audio collection and may not need a management system for audio unless significantly large new collections are acquired. Fedora 4 is not an off-the-shelf package but requires significant programming and development expertise to implement. By contrast, Islandora is an open source software framework based on Fedora that is designed to help institutions manage and discover digital assets using a best practices framework. It requires much less expertise than Fedora 4. However, it is based on Fedora 3 although integration with 4 is in progress. CONTENTdm, hosted by OCLC, is designed to easily store, manage, and deliver digital collections. It is the option that requires the least expertise but is also not highly sophisticated in its functionality. It is not designed to include the functionality of a relational database such as the Pipe Organ Database.

B. Access

The free, open-source Avalon Media System, developed by Indiana University with Northwestern University and currently implemented in a number of academic

institutions, is working with Lyrasis to develop a hosted Avalon service that will provide streaming access to audio and video holdings. This version of Avalon will require little expertise to implement. A pilot project is scheduled for spring 2017. Further information about Avalon is available from: http://www.avalonmediasystem.org/

An easy and free way to stream audio and video is to set up a YouTube channel. However, YouTube does not provide access controls, which may be necessary because of intellectual property rights with OHS content. That is, access to researchers may need to be restricted in some cases to specific individuals or specific groups.

Note that there will be a number of intellectual property issues to be resolved before wide access to OHS holdings is possible. In addition to rights held by the creator of and performers on the recordings, it is possible that the underlying musical works if composed in the last century may be under copyright.

In our phone conversation, OHS mentioned that they found the online search functionality and overall presentation of content on the Cornell University Lab of Ornithology impressive and perhaps similar to what they are interested in developing. I am assuming that this is the website for the Macaulay Library. A contact person who can help with questions or direct inquiries to the appropriate person at Cornell is Tre Berney, Director, Digitization and Conservation Services, Cornell University Library, dhb229@cornell.edu.

APPENDIX D

CONSULTANT SCOTT SCHWARTZ'S REPORT

ORGAN HISTORICAL SOCIETY ARCHIVES

PROCESSING MANUAL

TABLE OF CONTENTS OF PROCESSING MANUAL

Archival Appraisal, Accession and Acquisition

Archival appraisal is the process used by archivists and special collections curators for identifying the primary administrative and secondary enduring evidential, informational, and intrinsic value of historical records that are offered to archives for either short- or long-term preservation. It is also the process for determining the length of time for administrative records of non-enduring value that should be retained based on either their legal retention requirements or their current and active usefulness to the organizations that created them. According to Richard Pearce-Moses, archival "appraisal is the process of determining whether records and other materials have permanent (archival) value. Appraisal may be done at the collection, creator, series, file, or item level. It can take place prior to donation and prior to physical transfer, or after accessioning the body of materials. The basis of appraisal decisions may include a number of factors, including the records' provenance and content, their authenticity and reliability, their order and completeness, their condition and costs to preserve them, and their intrinsic value. Appraisal often takes place within a larger institutional collecting policy[2] and mission statement." (Pearce-Moses p. 22)

Defining Records, Papers, and Collections

Accessioning is the process for both physically and legally transferring custody of archival records of enduring value to an archives or special collections repository at a single time. The documentation of this transfer through either organizational transmittal registers or deeds of gift depending on the nature of the archival materials, and the type of repository that is designated to preserve these records. According to Pearce-Moses, these archival "materials may be acquired by gift, bequest, purchase, transfer, retention schedule, or statute. An accession may also be an additional part of a larger, existing collection...and is

[2] Effective collections development policies are written documents that clearly state an archival repository's mission and the types of records that it acquires to promote logical and successive growth of its historical collections which build on that collection's strengths. These policies should rely on good archival acquisition practices to help the archivist explain to donors when they offer collections that clearly fall outside the scope of the archives' collections development mission. These written policies also provide a means for the disposition of records of non-enduring value.

sometimes called an accretion or an accrual." (Pearce-Moses pp 3-4) This process is often globally referred to as acquisitions by archival repositories.

The archival distinction between records, personal papers, and collections is essential because the nature for how the materials were created over time provide essential evidential contexts that are equally relevant to both the users of those materials and the archivists who care and manage them over time. Records refer to bodies of historical documents generated as the result of routine activities and transactions associated with the daily operation and management of an organization or institution. Papers refer to nonofficial documents intentionally created, acquired, or received by individuals, **not** organizations or institutions, as part of their personal affairs and preserved in their original order. Collections are bodies of materials artificially assembled by either a person or organization without regard to their original provenance (e.g., a collection of baseball cards brought together by an individual for purely personal reasons). While the terms records, papers, and collection may be freely used to generally describe bodies of historical documents in non-archival settings, the use of these terms by researchers and archivists has very distinct meanings that clearly define the evidential contexts associated with their creation over time. Because of these terms' critical meanings the archivist must use them correctly when titling these bodies of historical materials to accurately describe the creative nature of these documentary materials.

WORKING WITH DONORS

When working with donors of their own or their family member's personal papers, you should be both mindful and sensitive of the circumstances associated with their wish to donate these types of archival records to your repository. Many times such individuals either recognize that their life's work is coming to an end or that they have lost someone close to them and they want to preserve that individual's legacy in some way. Regardless of how and who contacts you about possible donations to your repository, you should always consider having a personal conversation with the donor(s) to fully understand the individuals associated with these records and provide them with information on the

processes that are used by your repository to legally transfer custody of these materials to it. This will also provide the donor(s) with an opportunity to ask questions about the archives policies for the long term preservation and public access to these historical materials. You may also wish to send them copies of the Society of American Archivists' brochures, "Donating Your Personal or Family Records to a Repository" and "A Guide to Deeds of Gifts" to help them better understand how professional archivists should work with donors.

Lead and Collection Control Files

After you have had your initial contact with the donor and initially confirmed your willingness to work with the donor, you should create a lead file for this individual's donation opportunity to document all verbal and written communications that you have with them as well as any preliminary inventories that you may create for the collection as well as your final appraisal decisions for those records that have or do not have enduring archival value. A collection is officially acquired by the archives when the donor signs a Deed of Gift transferring physical and intellectual custody of these materials to the repository. This lead file can be turned into a collection file for the archives long-term administrative management of this body of records. Collection files and lead files should be kept completely separate. In addition collection files should be clearly identified as such and include the formal title of the collection as well as its unique numeric identifier. It is important to remember that the content in collection files and lead files should be considered private administrative records between the donor and the archivist, and should not be made available to researchers and the general public.

American archival appraisal practice is most frequently derived from Theodore R. Schellenberg's management model for the long-term preservation of modern records of enduring value that were produced by either government agencies and corporate organizations. This appraisal strategy primarily examines the nature of an organization's or creator's decision making process that is reflected in the administrative records produced by them through their daily operations, and then secondarily evaluates the general content of those bodies of documents. For governmental, institutional, and corporate archival repositories the evaluation of records' enduring value is based on the primary operational, administrative, legal, and fiscal needs of that organization. These primary values help establish records retention schedules for these organizations to identify bodies of records for either short- or long-term preservation. For special collections and manuscript repositories like the Organ Historical Society Archives, these primary appraisal values are not typically used for the identification of records' enduring value for personal papers and business records that are frequently acquired by these types of archives. For these types of repositories, the archives profession uses Schellenberg's secondary appraisal values which focus specifically on the evidential, informational, and intrinsic contexts associated with the records' creation and content. These criteria help archivists assign an enduring value to these bodies of personal papers and administrative records in order to prioritize which materials should be considered for long-term preservation. **Evidential value** identifies information about records' origin, function, and the processes associated with their creation and use over time. This appraisal criteria predominantly relates to the records' creative process rather than their informational content, and provides evidence of the highest administrative or decision making level. According to Gregory S. Hunter, understanding an organization's administrative structure and decision-making process or an individual's creative process is essential to ascertaining the evidential values of specific classes of documents as well as distinguishing between substantive and facilitative classes of records. (Pearce-Moses pp 152-153) **Informational value** identifies the usefulness, significance and uniqueness of the documentary records based on their content and is independent of any intrinsic or

evidential value associated with those historical materials. (Pearce-Moses p. 206)

Intrinsic value identifies those qualities and characteristics that make those records in their original physical form the only acceptable format for long-term preservation. This third appraisal criterion was established by the archives profession twenty-five years after Schellenberg developed his records appraisal methodology.

For most of the records that will be considered for long-term preservation by the Organ Historical Society Archives, a careful evaluation of their evidential, informational, and intrinsic values must be made and documented by its archival staff before these materials are officially acquired by the archives. In addition to these appraisal criterion, the archival staff should also consider the records' potential use by its users over time, how the records complement the archives' collections development policy and mission, the financial costs associated with their long-term preservation (i.e., the provision of adequate macro and micro physical storage environments, creation of appropriate arrangement and description to meet user needs, and providing general reference service), and any future implications and procedural precedents that may arise from a given appraisal decision.

Once a decision has been made to acquire a new collection from a donor, the archives must create an accession record and preliminary inventory[3] for it and a Deed of Gift to transfer legal custody of both the physical records and their associated intellectual property from the donor to the archives. The accession record should include a unique accession or collection number, a title for the collection, the donor's name and contact information, a physical location of the materials, a date of receipt, a preliminary description and inventory of the collection, any restrictions associated with the donation, and a proposed processing and preservation strategy. After this has been completed Deeds of Gift (DOG) must be completed and signed by both the donor and archivist. One original copy of the DOG and a copy of the preliminary inventory should be returned to the donor along with a letter of acknowledgement for their gift. The other original copy of the DOG, preliminary inventory, and acknowledgement is retained by

[3] A preliminary inventory can be either a box-, folder-, or item-level listing of a new collection's content. The level of detail for this document should be determined by the uniformity of the documentary records and their original order, as well as the uniqueness of specific types of materials and their subject matter. These inventories eventually will help the archivist determine the most appropriate intellectual and physical arrangement of these materials when a newly acquired collection of archival documents is eventually arranged and described.

the archives for its administrative collection control file along with all correspondence and other documentary materials associated with this given donation.

Archival Deeds of Gifts are always written agreements that transfer the title of donated records to archives without an exchange of monetary compensation. These contractual documents may be for real, personal, or intellectual property, and will establish the conditions that will be followed by the archives for the long-term preservation and access to these records. These documents may also specify any restrictions associated with the access and use of these materials, as well as establishing provisions for the de-accessioning of materials with no enduring archival value, and the physical reformatting of documents as preservation needs arise. The key elements of this archival DOG must clearly identify the donor(s) and their residence, the archival name of the collection being donated (e.g., John Philip Sousa Music and Personal Papers), the identification of any time-limited restrictions to access specific portions of the collection agreed to by the donor and archivist, and both the donor(s)' and archivist's signatures (see example 1).

WORDS OF WISDOM

- Never promise a donor something that you cannot realistically provide as part of the donation agreement (e.g., a permanent exhibit of a portion of the donated material).
- Never provide tax advice to a donor if asked for this information.
- Never provide a donor a financial value for their donation to your repository. Always refer them to either the *American Society of Appraisers* or the *International Society of Appraisers.*
- Never agree to permanent restrictions of portions of a donated collection, but short time-limited restrictions can be used to protect rights of privacy when appropriate.
- Creators who donate their papers and records to your repository cannot take the appraised value of this material as a tax deduction (e.g., composers, artists, authors, etc.).

- Written deposit agreements must be created and signed for all material indefinitely loaned to a repository no matter what the original intention of the donor was at the time of the deposit.
- Never process a newly acquired collection until a Deed of Gift is signed by the donor, archivist, and any other designated administrative representative of the Organ Historical Society.
- The archivist is **never** required to accept an **unsolicited** donation if it clearly does not fit within the mission of their archives or special collection, and does not fall within his/her repository's written collections development and acquisitions policy.

Example 1. Standard Deed of Gift used at the University of Illinois.

DEED OF GIFT

The undersigned [**NAME**] of [**CITY**], [**STATE**] as [Donor OR Donors] hereby give[s], grant[s], and convey[s] without consideration and as a gift in perpetuity to the University of Illinois Foundation at Urbana-Champaign (hereinafter referred to as the Donee) for the benefit of the Sousa Archives and Center for American Music and the University Archives, a Division of the University Library at the University of Illinois at Urbana-Champaign the [**NAME OF COLLECTION**] (hereinafter referred to as the Materials). A preliminary inventory of these materials is attached with this document.

The Sousa Archives and Center for American Music in return undertakes to house, save, protect, and otherwise administer according to accepted archival and museum practice all the Materials in the best interests of impartial scholarship, subject to the conditions specified below.

1. Title to the Materials shall pass to the Donee upon their delivery.
2. At any time after delivery the Donor/Donors shall be permitted to examine any of the Materials during the regular working hours of the Sousa Archives and Center for American Music.

3. It is the [Donor's OR Donors'] wish that the Materials be made available for research as soon as possible following their deposit in the Sousa Archives and Center for American Music. Researchers who follow rules established by the Sousa Archives and Center for American Music for handling and using archival and museum material may have full access to these Materials, including the right to make single copies in lieu of note taking unless limiting conditions are stated as follows:[**STATE ANY SPECIFIC RESTRICTIONS OR INDICATE "NONE."**]
4. The Sousa Archives and Center for American Music may dispose of any items which it determines to have insufficient enduring value.
5. The Sousa Archives and Center for American Music may transfer items included in these materials to a different physical form to facilitate their preservation and accessibility.
6. To facilitate the research use of the Materials, the [Donor OR Donors] hereby give and assign to the Donee those rights of copyright which the [Donor has OR Donors have] in the Materials and any rights of privacy and publicity in the materials which the [Donor OR Donors] may hold. The Sousa Archives and Center for American Music is hereby authorized to administer any copyright permissions related to the Materials. In return, Donee hereby grants to the [Donor OR Donors] during [His/Her OR Their] lifetime[s] the right to use the Materials for any purpose, including publication. [Donor OR Donors] shall, to the extent possible, notify the Sousa Archives and Center for American Music and the University Archives of any major publications
7. In the event that the [Donor or the Donor's OR Donors or the Donors'] estate may from time to time hereafter give, grant, and convey additional papers, and other historical Materials, title to such additional papers and other historical Materials shall pass to the Donee upon their delivery, and all of the provisions of this agreement shall be applicable to such additional items which shall become part of the Materials.

IN WITNESS WHEREOF, this Deed of Gift has been signed and delivered this [DAY] day of [MONTH], [YEAR].

_____

[DONOR'S NAME]

_____

Scott W. Schwartz Archivist of Music and Fine Arts, University of Illinois at Urbana-Champaign

INTELLECTUAL AND PHYSICAL ARRANGEMENT

Intellectual and physical arrangement is the process of organizing records and personal papers with respect to their **provenance** and **original orde**r in order to protect their evidential and informational contexts and to achieve an appropriate level of administrative, physical, and intellectual control over archival records to ensure their reasonable access. (Pearce-Moses p. 34-35) The level of this arrangement should go only as far as is necessary to reflect the significant contexts associated with the archival materials' creative process.

Archivist Oliver Wendell Holmes identified five levels of arrangement that are typically used by archives: 1) repository-, 2) collection- or record group-, 3) series-, 4) folder-, and 5) item-level arrangement. Most archival repositories physically arrange and describe records to the folder level, but sometimes bodies of materials may be arranged and described to the item level, because of their unique informational content and facilitate user access. This physical arrangement is often combined with the process of rehousing materials into appropriate archival containers and folders, will usually include the labeling of both archival boxes and folders, as well as the shelving of these materials when

this work is completed. Intellectual arrangement of archival materials provides archivists with the ability to bring together intellectually related administrative records and personal papers of different formats and sizes (e.g., different size photographs, audio-video recordings, handwritten correspondence, and computer files that are all related to single creative initiative) without having to physically bring this content together in a single container. For example, five folders stored in four different boxes can be listed together in a finding aid as an ordered intellectual series without changing their physical storage location. (Pearce-Moses pp 34-35). Intellectual control should always precede issues of physical control. In addition, physical format should **NEVER** dictate intellectual control/arrangement over bodies of records.

Arrangement with respect to original order presumes such an order is clearly discernable. When the order of records and personal papers is not discernable, archivists are not required to preserve "original chaos" when they encounter such conditions. They may choose to arrange such materials in a way that facilitates their use and management without violating the archival principle of original order. However, such decisions should be thoughtfully made only after the archivist's thorough evaluation of the records' physical and intellectual contexts reveals no logical order.

Archival arrangement is distinguished from library-based classification arrangement which places materials in an order established by someone other than the records' creator and without substantive understanding of the records creator's creative and management process. Such classification methodologies are the antithesis of archival arrangement practice and must be avoided at all cost. (Pearce-Moses p. 35)

ARCHIVAL PROVENANCE AND ORIGINAL ORDER

The concepts of provenance and original order remain the archives profession's guiding principles for the long-term preservation of archival records and personal papers. These

principles can and should also be applied to museum object collections when they are managed by an archival repository.

The principle of provenance or *respect des fonds* dictates that records of different origins (provenance) must be kept separate to ensure the preservation of the evidential contexts associated with these materials' creation and use by their creators. (Pearce-Moses p. 317). Arrangement by provenance provides evidence about the records' creators and their creative processes. Maintaining records in their original order serves to preserve the existing relationships and evidential significance of the records' organization and the records creator's mechanisms for how they managed and accessed those materials over time. Original order sometimes differs from the order in which materials are received when they are acquired by an archives. Materials that are clearly misfiled may be refiled in their proper location when an original order is clearly discernable by the archivist. However, when archival records have no identifiable and meaningful order when received from a donor, archivists should not be a slave to the concept of original order when it only respects original chaos. (Pearce-Moses pp 280-281). Arrangement by original order and file structure provides critical information about the contextual relationships between specific bodies of records and their associated content.

LEVELS OF CONTROL

Levels of control are the hierarchical, intellectual, and physical divisions used by archives to manage the arrangement of their collections. These include arrangement at the repository, record group, *fonds,* collection, subgroups, series, subseries, file, and item levels. (Pearce-Moses p. 231). According to the archivist Oliver W. Holmes, arrangement at the repository level organizes an archives' complete holdings into a few major divisions on the broadest common denominator possible. Arrangement at the record group and subgroup levels organizes records according to the distinct provenance and creative process of each unique body records. Arrangement at the series level maintains bodies of files as distinct units because of their relationship to one another as they arise from their creation, receipt, and use. (Holmes p. 164) Arrangement by file unit brings together

common record files based on their specific type and function, which is usually a single type of document. Finally, arrangement at the item level focuses exclusively on individual documents. While this final arrangement strategy is rarely utilized by archives as a standard practice, it is used by special collections curators when arranging and describing unique stand-alone documents and physical artifacts.

Physical Arrangement and Housing

Guiding storage principles

- Understanding your users' needs will direct the nature of the arrangement and level of description that is applied to the bodies of archival records that are preserved by the Organ Historical Society Archives.
- Utilize series and subseries designations sparingly to bring together similar bodies of files that arise from a creator's common administrative or creative process. Arbitrarily establishing multiple series and subseries to distinguish small bodies of files within a single archival record group is ineffective archival practice because it either obscures or inappropriately implies file management practices that were not used by the original creator of those records.
- Administrative and business records should always be organized by the creative process that produced them, and then physically arranged in reverse chronology. Personal papers should also be organized by the creative processes that produced them and then physically arranged in chronological order. Collections are typically organized by either a theme or subject established by the creator of those materials and then arranged chronologically. Undated archival records and papers should be clearly identified as such and placed at the end of the chronological ordering for any related series of materials to which they belong.
- The level of detail used for the arrangement of business records should be fairly minimal since the order and homogenous characteristics of those

materials grow directly from their administrative process that created them. The level of detail applied to personal papers and collections typically requires more exactness, because the types of materials encountered in these bodies of records may have less uniformity and homogeneity of content and format due to the unique ways in which these types of documents were created by individuals.

- While intellectual and physical arrangement are typically related to one another, it is not essential to keep content of significantly different physical sizes and physical formats together when this may cause damage to these materials as a result of inappropriate physical storage.
- Content should always fit an appropriately sized folder and the folders should always fit the properly sized box or file drawer for them (i.e., stuff fits the folder and the folder fits the box).
- Re-foldering should never be considered as a standard practice, but rather one that is thoughtfully applied when the intrinsic value of the artifacts/records is significant and the current housing prevents adequate measures to ensure the long-term preservation of those materials.
- Always include the collection's name or numeric identifier, and the box and folder number on each folder containing content for that collection. This information is not to be confused with each folder's title. While this administrative practice during archival arrangement is labor intensive, it will ensure folders from a specific collection will always be returned to their correct storage box when used by researchers and archives' staff.

PAPER RECORDS

- Letter- and legal-size content should be housed in appropriately sized folders and stored vertically in appropriately sized archival storage boxes. If the content of a given folder contains both letter- and legal-size materials, keep the content together and place in a legal-size folder. If the physical content of a given series or sub-series of records encompasses both

letter- and legal-size materials, use legal-size folders for all of this content, and store the folders in appropriately sized boxes. **Do not** mix letter- and legal-size folders in a single legal-size box.

- Large oversized ledgers should be stored flat in appropriately sized drop-front archival boxes. Smaller bound ledgers may be stored vertically in archival folders and standard archival boxes as long as there is adequate support. If the ledger is smaller than its archival storage box, use either archival spacers or museum-grade Ethafoam blocks to keep the ledger from sliding back and forth in its box when it is moved.
- Oversized drawings, maps, advertising broadsides should be housed in appropriately sized archival folders and stored flat in either metal map-cabinet drawers or oversized archival boxes. Drop-front boxes should always be used for oversize files when not using map-cabinet drawers. If using map-cabinet drawers for your oversized materials, place your full-size drawer folders horizontally on the bottom of the drawer, and then your half-drawer folders vertically on top of these folders within your drawer. It is essential that the weight of these half-drawer folders be evening distributed across the drawer to ensure that all content within the drawer remains supported and flat. Wooden map cabinets should **never** be used for oversize materials.
- While rubber bands holding documents together should always be removed, the removal of staples and paper clips from paper documents shouldn't be considered standard practice unless the staples and paper clips present a serious preservation challenge for the records and their use over time.
- When using a collection's original folders as the long-term housing for administrative files, make sure the folder's content is clearly labelled. If the original file folders use adhesive labels, use a single staple to attach the label to the folder to ensure the label does not fall off over time.

PHOTOGRAPHIC RECORDS

- Storage temperature for photographic records should be kept to a maximum of 65 degrees Fahrenheit with a humidity level that is kept between 30 and 50 percent. For black & white motion picture film temperature shouldn't be any higher than 70 degrees with a humidity level between 20 and 30 percent. For color motion pictures the best storage temperature is 36 degrees with a humidity level similar to black & white motion picture film.
- Store photographs and negatives flat and always follow the practice of the item fits the folder and the folder fits the box.
- Glass-plate negatives are always stored on their edge and fully supported.
- Photographs when stored in Mylar sleeves should never be completely sealed.
- Framed and matted photographs should be unframed and unmated.
- Photographic scrapbooks should not be disassembled. They should be stored flat in appropriately sized boxes. Photographs stored on self-stick magic scrapbook pages should be removed and placed in archival Mylar sleeves and any descriptive information about the image should be lightly written onto the back of the photograph using a number 2 pencil on a hard surface.
- Item-level arrangement and description is not practical for most collections of photographs. However, if the imagery has high intrinsic value such practices can be applied sparingly.
- Photographic prints and negatives need not be stored always separately from their contextual paper records as long as there are no potential long-term preservation risks that will arise between the different media.

For further information on the identification and care of photographic records consult Mary Lynn Ritzenthaler and Diane L. Vogt-O'Connor's *Photographs: Archival Care and Management*, Society of American Archivists, 2006.

AUDIOVISUAL RECORDS

Physical characteristics and preservation challenges

- Deterioration associated with acetate discs will appear as a greasy white powder. In addition there may be shrinking, cracking, and peeling of the coating from the base. The base of these types' of discs can either be glass, metal or cardboard.
- Deterioration of acetate audio tape, just like film, will have a distinct vinegar smell. In addition, there will be cupping or curling of the tape.
- Deterioration of early polyester tape will have a reddish-brown power that appears on the tape player when the tape is played. This is referred to as hydrolysis or sticky-shed syndrome, and is the result of moisture absorption by the polyurethane binder that was used as a lubricant for polyester audiotape during the 1960s. A temporary fix for sticky-shed is requires baking of the tape at a low temperature to remove the moisture, but this process should only be done once by an audio preservation specialist.

Cylinders

- The first "permanent" recordings were made from wax (1880) created from stearic acid, caustic acid, ceresin or paraffin wax, and aluminum oxide. In addition, burgundy pitch, frankincense, colophony, spermaceti, and aluminum stearate were used in early Edison cylinders.
- Cellulose nitrate cylinders, an early type of plastic that precedes Bakelite, was introduced in 1908 to replace carnauba wax cylinders. In 1912, Edison introduces his form of plastic called Amberol.
- 2-minute cylinders utilize 100 grooves per inch, and 4-minute cylinders utilize 200 grooves per inch.
- Cylinder player and recording speeds range between 120 and 160 revolutions per minute.

- Columbia Indestructible cylinders utilize either a plaster or cardboard core, or were made completely of cellulose nitrate without a core.
- All cylinders utilize a "hill and dale" wave form.

Grooved discs

- Two types of production processes are used to create disc recordings: stamped (i.e., master and mother process for commercial productions) and instantaneous (i.e., direct cut process – one of a kind recording)
- Direct cut recording processes are typically recorded inside-out.
- Shellac discs were produced between 1897 and 1948, aluminum and cellulose nitrate instantaneous discs were produced between the 1930s and 1960s, and PVC and polystyrene thermoplastic discs were produced beginning in 1948.
- Acetate "direct cut" discs were typically made from cellulose nitrate lacquer coated on aluminum, glass, zinc, or paper cores.
- These discs recordings utilize both "hill and dale" (e.g., Edison) and lateral wave forms (e.g., Columbia and Victor) for their mechanical audio signals, but these wave forms are not interchangeable.
- 78 rpm is the standard play-back speed between 1890s and 1940s, and 33 1/3 and 45 rpm play-back speeds were introduced in late 1940s.
- Discs produced prior to 1948 are almost always monaural and course or standard grooved (i.e., 85-150 grooves per inch). Discs dating after 1948, but before the 1950s, are monaural and micro-grooved (i.e., 200-300 grooves per inch). Discs produced after the 1950s are micro-grooved and stereo. In addition, many 1950s recordings utilize the equalization of stereo channels to improve the overall sound of the recording.

MAGNETIC MEDIA

- The earliest magnetic audio recordings were wire recordings invented by Valdemar Poulsen in the 1890s. The first magnetic tape recordings were perfected in Germany in the 1930s; after World War II, Ampex and EMI developed the first broadcast-quality reel-to-reel tape in the

1940s. Cassette audio tapes, both 8-track and compact, are products of the early 1980s.

- Audio tape was briefly made with a paper base in the early 1940s before being manufactured with an acetate and later polyester base. The tape media are distinguished with the follow characteristics:
    - Paper tape – very pale brown and extremely fragile (1946).
    - Polyvinylchloride tape – light brown and fragile (1946-1950).
    - Acetate tape – light brown and translucent when held up to light. Breaks cleaning across the tape (1946-late 1950s).
    - Polyester tape – dark brown and opaque when held up to light. Does not break cleaning across the tape (late 1960s-1980s).
- 1950s monaural audio recordings may be recording in one of three formats:
    - Full track – the sound wave is recorded across the full width/face of the tape in a single direction.
    - Half track – the sound wave is recorded on one half of the width of the full tape face, and another track can be recorded on the other half of the tape.
    - Quarter track – 2 monaural tracks recorded on each half of the facing tape.

Note: The spacing and track interleaving of the signal on these recordings are the critical issues that need to be documented. There is little standardization of track placement across American and European recording formats. The interleaving of tracks can be either parallel or sequential which depends on the device that was used to make the recording. The format of track interleaving is not interchangeable.

- Most commercially available tape came in ¼-inch format that was made in 5- and 7-inch reel formats. However, 2- and 3-inch tape reels were frequently used by individuals for either personal dictation

projects or audio-letters sent to family members during the 1950s and 1960s. The quality of tape used for these smaller reels was usually very poor.

- 10.5-inch reels are typically associated with studio and radio broadcast recordings and almost always of high audio quality.
- 1- and 2-inch audio tape reels are associated with 1960s and 1970s multi-track recordings that are original professional studio recordings that are typically created before final mixed-down stereo master recordings are created for commercial productions. The play-back technologies needed to play these multi-track recordings are always unique and not interchangeable.

Magneto-optical media

- Sony introduces CD technology in 1983 and DVD technology in 1996/97.
- This technology utilizes heat to orient magnetic fields of binary data on a disc that is asynchronously read by an optical reading device.
- DVDs are essentially two thin CDs laminated together to provide for greater data storage capacity.
- There are 6 types of CD formats and 8 DVD formats. Each format has a distinct read and write function, and it is essential to document those metadata functions as part of the description of this content.

Physical Housing and Arrangement

- Cylinders must be stored in new archival cylinder boxes designed specifically for them. They should never be stored in their original housings, because the original cotton batting will likely harbor mold and insects. The cylinders must be stored vertically and clearly labeled with their title, matrix and catalog numbers when identifiable, physical format, and play-time duration.

- All grooved discs must be stored vertically in appropriately sized archival storage boxes. 78 rpm commercial discs should not be stored in their original albums unless they are in very good condition. If their original album housings are in poor condition, the discs should be removed from their paper housings and placed in special archival album sleeves which are labeled with the title of the music selection and their associated matrix or catalog number, and placed in 10-, 12-, or 16-inch disc storage boxes.
- All grooved direct cut discs should be stored vertically in unbuffered archival sleeves, and labeled with all of the relevant information regarding their performance and physical condition. Acetate discs should be stored in a well-ventilated room away from other archival records. If the content has unique enduring value and early stages of deterioration are evident, the recordings should be sent to an appropriate audio preservationist for evaluation and digitization.
- All audio tape recordings must be stored vertically in appropriately sized archival storage containers. Acetate reel-to-reel recordings should be housed in vented storage containers. The physical condition of the recordings, recording speed, and whether the recordings are stored tails in or out should be clearly documented. The identification of performers, selections performed, and the recording's tape speed is essential documentation.
- 10-inch recordings on hubs are very fragile and need to be handled with great care.
- 1- and 2-inch multitrack recordings can usually be kept in their original tape boxes unless the housing is damaged or moldy. If new archival storage boxes are needed for multi-track recordings, it is essential to include all written documentation associated with how the recording was created. Unidentified multi-track recordings are particularly problematic because the codex's used to create these recordings cannot be easily determined through the simple examination of the data streams. Without this critical documentary information, the enduring value of these

recordings is nearly always nonexistent. All multi-track recordings must be stored vertically.

- All physical magneto-optical audio and video disc storage media have a relatively short life expectancy. Whenever possible, the digital content should be transferred to a renewable digital storage media following accepted archival data renewal or emulation protocols. All CDs and DVDs should be stored vertically in appropriately sized archival boxes, and the description of the data and metadata for each recording must be included with each disc.

3-DIMENSIONAL OBJECTS

- 3-dimensional objects should be kept in their original housings whenever the housing are physically stable and provide adequate protections of the object (e.g., tools within a well-constructed tool box or a music instrument in its original instrument case).
- Framed paintings and sketches should remain in their original frames and be stored vertically in appropriately sized archival boxes. If more than one painting is stored in archival box, use museum-grade Ethafoam positioned at the frames' corners to support each framed painting. **NEVER** store paintings horizontally and do not allow the painted surfaces to come into contact with one another.
- Small plaques may be stored either vertically or horizontally in appropriately sized archival boxes as long as they are completely supported. Use museum-grade Ethafoam spacers to ensure small plaques do not slide around in their archival housings when moved.
- Small decorative pins, jewelry, and awards should be pinned to museum-grade cotton batting and flatly stored. Use acid-neutral tissue paper to separate multiple layers of batting when storing multiple layers of objects in a single archival box.

- Textile objects should be stored flat and lightly wrapped with acid-neutral tissue paper. While fitting the textile object to an appropriately sized archival box is important this is not always possible. When a textile object must be folded to fit its box, the folded object must be supported with acid-neutral tissue. All folds of a textile object must be parallel to one another to avoid any excessive wear at these folds.
- Each object should be described by its common name, physical makeup, and use. While archival records are typically described at either the box or folder level, museum objects should always be described at the item level and given distinct accession numbers that clearly indicate the date the object was officially acquired, the collection number (if the object was included with a body of archival records), and a unique item number for each object belonging to a single distinct collection.

WORDS OF WISDOM

- Always remember the test for provenance when working on similar types of documents which were produced by different records creators.
- When in doubt, refrain from altering the original order of a body of documents until you have completed a thoughtful evaluation of their original order and consulted the archivist.
- Don't be a slave to original order if it makes no logical sense. If an order must be established, the archivist should use the simplest structure to ensure the most "natural" order that the creator of those materials would have produced those documents over time.
- Remember that the series-level organization of large bodies of records provide the greatest insight and fullest view of the creative process that produced those documents over time. Avoid using multiple series and sub-series designations for small groups of documents that do not reflect these high-level creative processes.

- The four most common ways creators typically produce and arrange their documents over time are chronologically, topically, by the type of material, and by the function of those materials.
- Avoid establishing more than one system of arrangement for specific bodies of documents.
- Always create clean and concise folder titles when no folder-level descriptions are provided by the records creators. **NEVER** use such terms as "**unidentified**" and "**miscellaneous**" for these folder titles, and if the content has no identifiable date span that can be determined from these materials you must attempt to at least try to determine a "ca. date" for them. When no reasonable date can be established for undated content, then use the term "**undated**" as part of your folder title.
- Do **not** spend lots of time ordering material within specific folders unless there is a way to maintain that order when users access the materials.

ARCHIVAL DESCRIPTION

According to Kathleen Roe, effective descriptive practice for archives must be able to accommodate all forms of records and be capable of being applied equally to corporate/institutional records, personal/family papers, and artificial collections. In addition, these practices must be applied consistently within individual collection finding aids as well as across collection aids within a repository. All archival finding aids must utilize *Encoded Archival Description* (EAD) and *Describing Archives Content Standard/Rules for Archival Description* (DACS/RAD) as your standards for providing reasonable descriptive access to archival information. EAD provides a data structure that ensures descriptive content within a collection finding aid which can be uniformly transitioned from one collections management system to another. DACS is the data content standard used by archivists in the United States to implement archival control over the descriptive content in archival finding aids. It is derived directly from *General International Standard Archival Description*, 2nd ed, ISAD(G). It is designed to be used with companion descriptive

standards, is output neutral, can support iterative use throughout the lifecycle of an archival collection, and supports both single-level and multilevel archival description.

Good descriptive practice should always reflect the general needs of your repository's users and the general uses that can be applied to your archives' collections of papers, records, and artifacts. As long as your approach to controlling and describing records of enduring value is *essentially archival* in nature, you should always base your descriptive practices on DACS. Typical descriptive practice for most manuscript repositories in North America rely on the creation of lengthy box and folder inventories (i.e., folder-level description). However archival description of large uniform bodies of administrative records can be done at the series and box level. While the essential purpose of archival finding aids is to provide users with reasonable access to different collections' content, these descriptive access tools must also provide enough contextual information about the creation/maintenance of these archival records and their creators to ensure users have the fullest understanding of their physical and intellectual nature when accessing this content.

Agency histories and biographical notes should only concentrate on the major historical facts of the organization or individual who created the records that you are describing. These types of contextual notes need not identify every change of structure or function for an organization or life's story for an individual (see example 2). Scope notes should identify the general contents of a collection, its intellectual organization and physical arrangement, and emphasize areas where the record content is particularly rich and/or unique or where gaps exist in the informational content (see example 3). Lengthy introductory notes should not be used. The purpose of archival description is to provide enough contextual information for a body of documents to enable effective access and interpretation by users.

Example 2. Biographical Note for the Salvatore Martirano Papers.

> Martirano received his undergraduate degree in 1951 from Oberlin College, where he studied composition with Herbert Elwell. A year later he completed his master's degree in composition at the Eastman School of Music, where he studied with Bernard Rogers. During the same year, Martirano received a Fulbright to study composition in Italy with Luigi

Dallapiccola from 1952 to 1954. Martirano continued to work in Italy from 1956 to 1959, when he was a resident fellow at the American Academy. Between 1959 and 1964, Martirano received commissions, awards, and fellowships from the Guggenheim, Ford, Koussevitzky, and Fromm Foundations, as well as from the American Academy of Arts and Letters and Brandeis University. In 1963, Martirano joined the Theory and Composition Department at the University of Illinois, where he remained on the faculty until his retirement and death in 1995. He was also a resident composer at the NSW Conservatorium of Music in Sydney (1979), IRCAM in Paris (1982) and the California Institute of the Arts (1993). Composers including Phil Winsor, Mark Zanter, Thorsteinn Hauksson, Stuart Saunders Smith, Maggi Payne, and Yehuda Yannay studied with Martirano while students at the University of Illinois.

Many of Martirano's early works incorporate twelve-tone compositional techniques as well as jazz, vernacular, and multimedia idioms. His best-known composition, "L's GA" (Lincoln's Gettysburg Address), was widely performed in the late 1960s and early 1970s and became associated with the anti-war movement. In the early 1960s, Martirano became interested in electronic music, and this interest guided much of his work from the 1960s on. Martirano was among the very first composers in the United States to utilize and invent new computer technology for composition. Martirano created a series of electronic music systems, including the Sal-Mar Construction and YahaSALmaMac, which enabled him to write and perform music that mixed human and computer-generated sounds and composition.

Example 3. Scope and Content Note for the Salvatore Martirano Papers

Consists of correspondence between Martirano and colleagues, friends, and family, including Milton Babbit, John Cage, Elliot Carter, Gilbert Chase, Aaron Copland, Luigi Dallapicolla, Paul Fromm, Loren Maazel,

Morton Subotnik, and Igor Stravinsky; recording and publishing contracts; royalty statements; published and unpublished music scores, drafts, manuscripts, and studies; grant proposals, applications, and reports; address book and lists; Sal-Mar Construction and YahaSALmaMac circuit diagrams, transparencies, and negatives; Sal-Mar Construction wiring lists; circuit boards; books; news clippings; photographs; negatives; slides; posters; concert programs and program notes; mailers; brochures; fliers; articles; theses; concert ticket; scrapbooks; invitations; birth certificate; autograph book; military records; poems by MC Halloway; architectural drawings; technical riders; lecture notes and transparencies; interviews; awards; and degrees. In addition, the Sal-Mar Construction, publicly unveiled in 1970 as the first musical instrument to generate dynamic improvisatory electronic music using analog and digital circuits designed with help from engineers who worked on the University's of Illinois' early Illiac supercomputer, was also included as part of this donation to the University. The papers, music, and Sal-Mar Construction document Martirano's activities as an award-winning composer, performer, and leader in the field of computer generated music.

ESSENTIAL CONTENT COMPONENTS OF A DACS COMPLIANT ARCHIVAL FINDING AID[4]

Top-level (i.e., collection-level) description should include the name and location of repository, the collection title, the date span for the collection's content, an extent statement, the name of creator, a scope and content note, the conditions governing access, the languages and scripts of the collection content, and the identification of the whole and part relationships of the multilevel description used for the finding aid.

Title. This element provides a word or phrase by which the material being described is known or can be identified. A title may be devised or formal. A devised title is one provided by the archivist when there is no formal title for the

[4] For a current and complete listing of data content elements please consult *DACS*, (Society of American Archivists, second edition, 2013 and revised 2015).

materials being described or when the formal title is misleading or inadequate. The rules for recording a devised title differ from the rules for recording a formal title. Archivists usually devise titles for archival materials. Devised titles generally have two parts: the name of the creator(s) or collector(s) and the nature of the materials being described. NOTE: Use the term "records" for business and administrative bodies of materials, "papers" for documentary materials created by and individual, and "collection" when a body of materials are artificially brought together by an individual.

A formal title is one that appears prominently on or in the materials being described and is most commonly found in material that has been published or distributed, such as a title on a book, report, map, or film. Formal titles can also be found on unpublished material that bears a meaningful name consciously given by the creator of the material (e.g., a caption on a photograph, label on a folder, or leader on a film). In the absence of a meaningful formal title, a title must be devised. The archivist must use professional judgment to determine when it is appropriate to devise a title rather than transcribe a label on a container that may be misleading. When they occur at all in archival materials, formal titles are most commonly found on files or items.

Date span. This element identifies and records the date(s) that pertain to the creation, assembly, accumulation, and/or maintenance and use of the materials being described. This element describes types of dates and forms of dates.

Extent note. This element indicates the total extent and the physical nature of the materials being described. This is handled in two parts: a number (quantity) and an expression of the extent or material type. The second part of the Extent Element may be either the physical extent of the materials expressed either as the items, containers or carriers, or storage space occupied; or an enumeration of the material type(s), usually physical material type(s), to which the unit being described belongs. Material types may be general or specific.

Scope and content note. This element provides information about the nature of the materials and activities reflected in the unit being described to enable users to judge its potential relevance. The Scope and Content Element may include information about any or all of the following, as appropriate:

- The function(s), activity(ies), transaction(s), and process(es) that generated the materials being described
- The documentary form(s) or intellectual characteristics of the records being described (e.g., minutes, diaries, reports, watercolors, documentaries)
- The content dates, that is, the time period(s) covered by the intellectual content or subject of the unit being described
- Geographic area(s) and places to which the records pertain
- Subject matter to which the records pertain, such as topics, events, people, and organizations
- Any other information that assists the user in evaluating the relevance of the materials, such as completeness, changes in location, ownership, and custody while still in the possession of the creator.

Arrangement note. This element describes the current organization of the collection. This information describes the current arrangement of the material in terms of the various aggregations within it and their relationships (see example 4).

Example 4. Arrangement statement for Jack Linker American Bands Sound Recording Collection.

The collection is organized by format into three series. The 78 rpm sound recordings from Series 1 are arranged alphabetically by artist, then alphabetically by composition title. Numbers listed after label name indicate issue number. If a record has both an A and a B side, it has been alphabetized using the artist and title information from Side A. The 7-, 5 1/2-, and 4-inch records, which were stored by Linker in an album, are found at the end of the series and are in the order that was maintained by Linker within the album. The original records album is also included at the end of the series. The cylinder recordings from Series

2 are separated first by length (either 2-minute or 4-minute), then arranged alphabetically by artist, then alphabetically by composition title. Selections of original cylinder casings have been placed at the end of Series 2. Series 3 consists of music and photographs. Series 4 consists of historic audio equipment and is arranged by non-accession number.

Creator names and subjects. Archival authority records identify and describe personal, family, or corporate entities associated with a body of archival materials, and documents relationships between records creators, the records created by them, and/or other resources about them. Subject records identify key topical areas represented in the collection's content. It is important to remember that subject and name authority records are the same.

Use and access restrictions. This element provides information about access restrictions due to the nature of the information in the materials being described, such as those imposed by the donor, by the repository, or by statutory/regulatory requirements. In many cases it will be necessary or desirable to provide a very succinct statement regarding access restrictions rather than a lengthy explanation. NOTE: All restrictions should have discrete time limits and have a clear date notated in the description for when this restriction will conclude.

Acquisition note. This element identifies the source from which the repository directly acquired the materials being described, as well as the date of acquisition, the method of acquisition, and other relevant information. The immediate source of acquisition is the person or organization from which the materials being described were acquired through donation, purchase, or transfer. Because some information relating to acquisitions may be considered confidential, each institution must establish a consistent policy to determine the information to be included in publicly available descriptive records (see example 5).

Example 5. Acquisition note for the Paul E. Bierley Papers.

> The papers were donated to the University of Illinois at Urbana-Champaign by Paul E. and Pauline J. Bierley on April 8, 2004. Photographs were donated by Paul E and Pauline J. Bierley in June 4, 2008. Sousa Photograph binders and additional Sousa research files donated by Paul E. and Pauline J. Bierley in March 2010. Another addition of books and recordings was donated by Paul E. Bierley on October 15, 2013, and final donation of Sousa and Fillmore research files, books, and recordings was donated by Paul Bierley on May 5, 2015.

Box and folder titles. Following established EAD coding principles boxes, included in archival finding aids are considered only as physical containers and **should not** be given descriptive titles. Folder-level content is considered both physical and intellectual content and should include both a folder number and a distinct descriptive folder title and a date span for the content contained within that folder (see examples 6 and 7).

Example 6. Box and folder listing for series 1 of the John Philip Sousa Music and Personal Papers.

Series 1: Original Music Manuscripts

Box 1

Folder 1: Dreams, ca. 1800s (FS, P)[5]

Composer/Arranger: Abel, Ewald G.

Microfilm: Box 760, Reel 80, No. 97-1020

Folder 2: Princeton Two Step, 1896 (P)

Composer/Arranger: Adair, Frank L.

Microfilm: Box 760, Reel 80, No. 97-1021

Folder 3: Der Improvisator Overture (Parts 1 and 2), Undated, (P)

Composer/Arranger: de Albert, Bote and Bock,

Microfilm: Box 757, Reel 16, No. 97-0314

[5] The abbreviations following the title and date entry for each folder identify the nature of the manuscript content: FS for full score and P for parts. The explanation for these abbreviations are included in the series level description for the original manuscripts. For this particular collection finding aid the specific microfilm reel and starting frame number for the microfilmed copy of this original score is also included as part of the description for each given title.

Folder 4: Der Improvisator Overture (Parts 1 and 2), Undated, (P)
Composer/Arranger: de Albert, Bote and Bock,
Microfilm: Box 757, Reel 16, No. 97-0314

Example 7. Series, subseries, box and folder listing for series 1 of 505th Air Force Band of the Midwest

Records.

Series 1: Scrapbooks, 1957-1991

Series 1 consists of the scrapbooks documenting the operation and performances of the band that were compiled by the Chanute base historians sometime between 1957 and 1991. The series is organized into three sub-series: Sub-series 1: Historical Scrapbooks 1957-1987; Sub-series 2: Concert Programs 1963-1991; Sub-series 3: Photographic Scrapbooks ca. 1960-1991.

Sub-Series 1: Historical Scrapbooks, 1957-1987

Consists of military orders, concert programs, newspaper clippings, press releases, community citations, photographs, and correspondence documenting the performance legacy of the band between 1957 and 1987.

Box 1

Folder 1: Historical scrapbook, v. I, part 1, 1957-1968[6]
Folder 2: Historical scrapbook, v. I, part 2, 1957-1968

Essential Descriptive Components for Photographic Records

Archivists should use the same DACS descriptive elements for visual imagery as they would use for any archival materials. The most relevant access points for visual imagery are:

- Creator name
- Title
- Date
- Extent and physical description (i.e., genre)

[6] The span dates listed for each scrapbook encompass the full date range of the scrapbook even though the scrapbook is stored two distinct folders. Each part of the scrapbook is clearly labeled.

- Subjects and works types
- Notes (access and use conditions, rights status, acquisition and appraisal, and other relevant information)
- Identification numbers (reference codes and digital image links)

CREATOR NAMES, CONTEXT, AND ROLES

Many photographs may have one or more creators. You need to describe both the photographer (the direct creator of the visual image(s)) and the sponsoring body or client that influenced the choice of the subject matter and composition style. At the item level, you may want to mention the individual photographer as well as the photographic company or publisher that employed the image maker. You also need to designate the relationship of creator names to the images to help clarify their roles. For example:

Jackson, William Henry 1843-1942, photographer
Detroit Photographic Company, publisher
South, Cole, collector

For item level description of photographs you should include the photographer's name along with any available life dates or business locations, if known. It is **NOT** recommended that you included lengthy biographical or historical notes for item-level descriptive records. If such a note is needed, include it within the collection-level biographic/historical note. When images by many different photographers are scattered throughout a collection, consider mentioning a few representative or predominant names associated with these photographs, if known.

TITLES

Titles often represent basic facts about photographic images. Descriptive titles are the most useful for series images and individual items. When describing groups of photographs, you must decide whether to use either a supplied (devise) title or a transcribed title (quote) from a given label provided by the creator. Within finding

aid container lists, you can supply titles for component units by either copying or condensing information. Alternatively, you can devise a stock title pattern that sequences groups of images or individual items within categories (e.g., Sousa Portraits, 1892-1930, or Sousa with Band, 1900-1929). When devising titles, give the factual content as far as is possible (i.e., who, what, where, and when).

Main subject(s) depicted (persons, events, activities, and objects)

Geographical locations depicted in the image, if known and significant

Date or date spans of what is being depicted

At the item level, transcribing available text from an image helps researchers narrow their search inquiries, when the transcribed information is meaningful (e.g., On the road to Gettysburg). You should avoid the use of lengthy titles derived from related captions.

DATE

Provide the year(s) of creation or publication whenever possible. Follow the same DACS rules for

dates.

ARCHIVAL ACCESS

Onsite researchers should always register when they use the OHS collections during their first visit they should be provided with a clearly written rules and procedure document explaining what is expected of them when using these collections (see example 8). As part of this researcher registration process the individual must complete and sign a registration form that provides information about who they are, what their research purpose is, and whether they plan to us content from your collection for commercial publication or public performance. The researcher's signature acknowledges that they have read and understand the archive's policies for their use of the collections (see example 9). While the research only had to complete the registration form once, they are expected to fill out a collections usage form for each day they use the archives collections. These daily usage forms are always stapled

to the researcher's registration form. (see example 10). These files should remain a permanent part of the archives usage files.

Example 8. Sousa Archives Rules and Procedures Policy for Use and Access.

WELCOME TO THE SOUSA ARCHIVES

The University of Illinois' libraries and archives dedicate its collections and scholarship to inspiring a broader understanding of our nation and its many peoples. We create learning opportunities, stimulate imaginations, and present challenging ideas about our Nation's past and future. The Sousa Archives for Band Research supports the instruction, research, exhibition, performance, and educational programs of the University of Illinois.

The Sousa Archives and Center for American Music was established in 1994 as the Sousa Archives for Band Research with the transfer of the John Philip Sousa, Herbert L. Clarke, and related collections from University Bands to the University Archives. Its mission is to preserve and provide access to the documentary record of this country's music and fine arts heritage. The music and personal papers of John Philip Sousa, Herbert L. Clarke, and Albert Austin Harding comprise the principle special collections of the Sousa Archives. As a unit of the University of Illinois Archives, the Sousa Archives provides professional archival and curatorial management of and access to the unit's historical collections.

Each year diverse researchers use our collections. To maintain their long-term usefulness and to ensure a research environment that meets professional archival standards for access and preservation, the Sousa Archives has established these rules and procedures.

Researchers play a vital role in preservation. Proper care and handling prolongs the useful life of the collections.

Phone Numbers

(217)244-9309

FAX (217)244-8695

Research Hours

Research by appointment only, Monday-Tuesday and Thursday-Friday, 8:30 a.m. to Noon, and 1 p.m. to 5 p.m. Wednesday, 10:00 a.m. to Noon and 1 p.m. 5 p.m. May be closed for Federal holidays and special events.

Location

The Sousa Archives and Center for American Music is located on the second floor of the Harding Band Building.

General Rules and Procedures

Access to materials is conditional upon adherence to these rules.

The archivist enforces the rules and is available to answer questions about handling, reproduction, and other uses of the collections.

1. Researchers are not permitted in the stacks.
2. Collections do not circulate and may not be removed from the reading room.
3. Researchers are limited to one box on the table at a time.
4. Maintain original order. Remove one item or folder at a time and flag its location with the markers provided.
5. Work slowly and carefully to prevent records from being crumpled, torn, or broken. Rushing

   through archival collections endangers the materials.
6. Return material to the box before leaving the reading room. Do not leave materials unattended.
7. Initial your container list as you receive each box.
8. No eating, drinking or smoking in the reading room.

Planning Your Visit

To ensure that our collections will meet your research needs you **must**:

- Call or write to make an appointment and to consult with the archivist.
- Plan adequate time for your research.
- Make separate arrangements with appropriate staff if you need to do research in other related university museum artifact and archival collections.

When You Arrive

- You must sign the daily registration log book.
- Place coats, bags, purses, and other nonessential items in staff office.
- Register and show photo i.d.
- Read the Rules and Procedures brochure that explains proper handling techniques.

Getting Started

To locate and use collections relevant to your research, you must:

- Discuss your project with the reference archivist.
- Consult the appropriate online databases to identify relevant collections here and elsewhere around the world.
- Review the appropriate finding aids.
- Use a Container Registration Form to request materials.

Before You Leave

- Return collection materials to the correct folders and boxes.
- Count your photocopies and pay the archivist; receipts are available.
- Turn in your container registration form and check out with the archivist.

Handling Photographs, Audio-Visual Materials, and Museum Objects

- Wear the cotton gloves provided when working with photographs, instruments, or artifacts.
- Handle audio and video recordings and equipment with care. Do no force tapes into or out of storage containers or equipment.
- Do not leave tapes in the machine after they have been wound or played.

- ❖ Always rewind audio and video tapes before using them and then run to the end completely.
- ❖ Never leave audio and video tapes on top of the equipment, particularly when turning the machines on or off.

Example 9. Sousa Archives Researcher Registration Form.

SOUSA ARCHIVES AND CENTER FOR AMERICAN MUSIC
University of Illinois at Urbana-Champaign
1103 South Sixth Street, Champaign, IL 61820
• 217-244-9309 • Fax: 217-244-8695

RESEARCH REGISTRATION FORM

Copies of material from the Sousa Collections are provided for scholarly and *private study* research purposes only. No rights to reproduce, publish, adapt, perform, record, otherwise use the material are hereby granted or are conveyed when making copies for private use. The user of such materials is solely responsible for acquiring any permissions that may be required, and, in consideration of receiving copies of the material from the University of Illinois, hereby agrees to indemnify and hold the University of Illinois harmless from any claims, of infringement or otherwise, that may arise out of the recipient's use of these materials.

Name:_____

_____

Address:_____

_____

Driver's License, Student/Faculty ID, or Passport
Number:_____

All records identifying the names, social security numbers, or I.D. number of library patrons are confidential in nature. Such records are not revealed to anyone other than the patron in question without either the express written permission of the patron in

question or the adherence to proper legal or University procedures regarding required access to such information. The confidentiality of patron records requires that such records should be consulted by library employees only for LEGITIMATE purposes such as locating or recalling library materials, processing overdue notices and fines, adding or deleting names to the database, making collection development decisions, resolving billing matters, research and analysis of trends in collection use, or investigating violations of Library circulation policies. Special requests for confidential information to be used for research purposes shall be addressed to the University Librarian.

Identification (Check one):

□ UIUC Faculty	□ UIUC Grad Student	□ UIUC Undergrad
□ Non-UIUC Faculty	□ Non-UIUC Student	□ UIUC Admin/Staff
□ Public	□ Other (please specify): _____	

Purpose of research (Check only one):

□ Dissertation/thesis	□ Administrative	□ Classroom
□ Historical research for publication	□ Personal	□ Course Paper

Please describe the nature of your research or inquiry:

_____

_____

Is this leading to a publication or performance? □ Yes □ No

If so, please provide the details of the publication/performance:

_____

_____

_____

□ I am interested in reproducing materials from the collections. (**IF YOU CHECKED THIS BOX, PLEASE REQUEST AND COMPLETE A USAGE REQUEST FORM**)

Your signature below is your warranty that you have read the Sousa Archives and Center for American Music Rules and Procedures and agree to abide by them, and that you accept the indemnification statement above.

Signature _____ Date

Reference Archivist:_____

Example 10. Sousa Archives Container Registration Form.

SOUSA ARCHIVES AND CENTER FOR AMERICAN MUSIC

University of Illinois at Urbana-Champaign

1103 South Sixth Street, Champaign, IL 61820

• 217-244-9309 • Fax: 217-244-8695

CONTAINER REGISTRATION FORM

Name _____

Date: _____

Collection Name / Number	**Box Number**	**User Initials**

Number of photocopies made for the day _____

Amount received for photocopies $_____

Reference Archivist Initials _____

Date _____

APPENDIX E

SUMMARY OF THE PROCEEDINGS OF THE OHS ROUNDTABLE GROUP

Summary

On June 3, 2017, representatives of societies and academic institutions interested in the pipe organ met in Philadelphia with the Archivist, CEO, and Treasurer of the Organ Historical Society (OHS) to discuss a draft of the OHS White Paper, reporting on what it had learned about collecting, preserving, and describing archives as well as digitizing and disseminating digital archival material. The group also discussed possibilities for cooperation and collaboration among the organizations and institutions represented.

Roundtable Participants

Christopher Anderson, Associate Professor of Sacred Music, Southern Methodist University, Perkins School of Theology, Dallas, Texas.

Matthew Bellocchio, Past-President, American Institute of Organbuilders, (AIO) and Project Team Leader, Andover Organ Company, Methuen, Massachusetts.

Willis Bridegam, OHS Treasurer and Librarian Emeritus, Amherst College, Amherst, Massachusetts.

Sam Brylawski, Retired Head, Recorded Sound Division, Library of Congress; Co-Director, The American Discography Project, U.C. Santa Barbara; Previous Chair, National Recording Preservation Board.

Jeffrey Fowler, Archives Committee, Philadelphia Chapter of the American Guild of Organists.

Bailey Hoffner, Archivist, American Organ Institute Archives and Library at the University of Oklahoma School of Music, Oklahoma City, Oklahoma (AOI).

Richard Parsons, Past-President, Associated Pipe Organ Builders of America (APOBA) and Board Member, American Institute of Organbuilders (AIO), President, Parsons Pipe Organ Builders, Canandaigua, New York.

Bynum Petty, Archivist, Organ Historical Society.

James Weaver, Chief Executive Officer, Organ Historical Society.

Daniel Zager, Associate Dean, Sibley Music Library and Associate Professor of Musicology, Eastman School of Music, University of Rochester, Rochester, New York.

All participants received OHS's draft White Paper prior to the meeting. During the morning session, the group discussed the following questions:

COLLECTION DEVELOPMENT

Should OHS give priority to the development of its archives and provide only basic support for its book and periodical collections?

Yes. OHS's primary collection development mission should be to collect archival records that support the study of the pipe organ. Use of OHS's book and periodical collections is minimal, whereas requests for archival material are much greater. One reason for the limited use of books and periodicals in OHS's library is that many are already held by academic libraries that support major music programs. Rather than spend limited resources on expanding its book and periodical collections, OHS should invest most of its available acquisition funds in its archives. OHS should reduce its expenditures for books that are likely to be purchased by other U.S. libraries and cancel subscriptions readily available elsewhere, but retain subscriptions that are rare or unique. Several of the participants indicated an interest in establishing a "copy of record" arrangement that

would discourage cooperating libraries from discarding rare or unique copies of journals. OHS should take a leadership role in developing that arrangement.

How concerned are organ builders about protecting trade secrets that may be found in their archives?

Recently produced archival materials are more likely to contain proprietary material. Organ builders need ready access to recent files, but would consider requests for older, outdated files. Assuming OHS could provide 24-hour access to deposited materials, organ builders would likely be willing to consider transferring files that were created ten or more years earlier.

Should OHS look beyond the papers of organ builders and increase its interest in collecting the archives of organ composers and performers?

Yes. The papers of organ composers and performers are valuable. Performance practice and records of interaction between composers, performers, and builders are of great interest.

How should organizations with overlapping collection interests work together?

Representatives of institutions or groups that may be in competition with each other for archives should build private relationships to work out any problems. Exchanging collection development policies would be helpful. Archival collections should be kept together whenever possible. We should consider who is in the best position make the archives available to researchers.

AUDIO COLLECTIONS

OHS's consultants have advised that if OHS accepts gifts of organ recordings to be digitized, OHS has an implied obligation to preserve the original recordings. Should OHS consider borrowing, rather than acquiring, noncommercial organ recordings for digitization?

Digital ownership is irrelevant. There was general agreement that OHS should consider borrowing noncommercial organ recordings it wishes to digitize, rather than accept them as gifts, but OHS must be certain to negotiate all rights before digitizing and disseminating the recordings. OHS must also be careful not to cast its net too wide. The cost of having commercial firms digitize sound recordings can be substantial due to constantly changing recording formats. There may be opportunities for collaboration by aggregating formats.

Is there an institution that is already specializing in preserving and making available recordings of pipe organs?

Major academic music libraries have substantial collections of commercial recordings of pipe organs, but no one (not even the Library of Congress) is taking national responsibility. UC Santa Barbara specializes in digitizing unique items and those they can put on the web. Archivists and scholars should be collaborating on deciding priorities for digitizing sound recordings. OHS has a unique niche, but it, too, needs to seek advice, collaborate, and make informed decisions on what to retain and what to discard. OHS should continue to facilitate informal discussions such as the ones taking place at this roundtable meeting.

COLLECTION RESTRICTIONS

What is a reasonable period for restricted use of a collection?

Restrictions on public use of collections are not uncommon, but they rarely exceed 25 years in length. Eastman has no fixed length. They negotiate each restriction individually. If restrictions are required for a collection, the receiving archive must keep good records

of all agreements and observe them. Definite periods of time are important. An archive should never agree to a permanent restriction of a portion of a collection. An important rule of thumb is to negotiate with the owner of the documents, not the family.

Content Management Systems

OHS has been advised to use ArchivesSpace as a content managing system for its archival finding aids after ArchivesSpace releases its user interface (release is scheduled for summer, 2018). How have other institutions responded to the need for a content management system with functioning user access?

Many academic institutions using ContentSpace have asked their Information Technology Departments to develop a user interface. AOI has contracted with its Outreach Department for this work, is willing to show OHS what they have done, and will ask if their Outreach Dept. is interested in working for OHS as well. OHS had tentatively decided to wait for ArchivesSpace to complete its user interface, but if that project is delayed significantly, OHS should consider AOI's offer. Oklahoma University is building a consortium of small collections using ArchivesSpace with standardization and open access in mind. Eastman is using a home-grown digital content management system developed by its River (main) Campus. They are considering moving to Islandora, but Dan Zager will ask if they have considered ArchivesSpace.

Standardization

Do you agree that use of national standards such as the Dublin Core Metadata Initiative's Elements as well as the use of name and subject authorities to describe online digital finding aids is important to enable collections to talk with each other and to be included in digital platforms such as the Digital Public Library of America (DPLA).

Yes. Finding aids and content management systems should always use standardization and authority control. It should be our goal to make our archival management systems compatible with each other, enabling users to search across collections.

OHS's Pipe Organ Database contains data for about 60,000 organs - half the pipe organs in the U.S. It contains not only a significant amount of data about the organs, but also pictures (i.e. content) of the organs. Unfortunately, the descriptors for the pictures have not been standardized. Originally, OHS had hoped to use its Pipe Organ Database as a user interface, but the lack of authority control and standardization has made that impossible. OHS should consider inserting a static URL in Pipe Organ Database entries directing the user to the archival record. However, the user will not be able to search the archival records from the Pipe Organ Database.

STORAGE OF DIGITAL RECORDS

Our consultants recommended that we produce three copies of our digital records – i.e. preservation, user, and backup copies. How should these copies be stored?

OHS has been advised to ask an academic institution to store its backup copy. The problem with that arrangement is liability. A better answer seems to be to contract with a commercial firm to store all three copies in separate locations. With sound, it is possible to separate the preservation copy from the access copy. The preservation copy can maintain its integrity in secure storage, while the access copy is in use. Some commercial storage companies offer both types of storage.

ARCHIVAL WEBSITES

Do you recommend creating your own website or farming it out?

Oklahoma University provided an institutional membership in Adobe CQ5 to AOI. They are quite satisfied with it. AOI will use what ArchivesSpace provides for its archives. The Andover Organ Company interviewed 3 companies and chose one owned by a former employee. It took the company 3-4 months to bring the site up. Google insists that websites must be mobile-friendly. Parsons Organ Company pays a firm about $150 per year to host their website. Ric Parsons feels it is important to contract with a firm that can provide security for the website. They have experienced about two attempted hacks per year. The cost to set up the website will be about $8,000 minimal. Bailey Hoffner recommended the program Squarespace because it allows the user to make changes. Squarespace will host a website for a client. Putting audio on a website is not difficult. Once finding aids have been made for the audio recordings, dissemination of those records is easy. For dissemination, an audio player must be embedded and the size of the bandwidth determined. A common audio format is MP3, but one must keep up with new formats (e.g. HTML5), which is a new standard. Audio digitization for an organization OHS's size should be done by a commercial firm.

COMMUNICATIONS

What experiences have you had getting your news out to the public?

Newsletters, websites, and social media were the primary ways mentioned. Press releases are dead. Listserves have been moved to Facebook. Getting announcements on other Facebook pages through volunteers is worth pursuing. OHS plans to encourage the use of its archives by establishing fellowships for scholars and advanced students. We hope to encourage music students to think about and study the instrument being played. OHS's Archives can provide a lot of information about performance practice. Jim Weaver observed that the smartest organ performers are looking into performance practice. Dan Zager suggested that OHS bring in an experienced teacher to stimulate a dialog with younger students. Public lectures at Stoneleigh could grow out of that arrangement. A

colloquium would do that on a semester or year-long basis. Chris Anderson urged the OHS Archivist to provide lectures on the contents and use of the OHS Archives by Skype.

[Break for lunch]

To begin the afternoon session, Jim Weaver asked the participants to describe the archival holdings of their groups.

Jeff Fowler said that the Philadelphia Chapter of the American Guild of Organists, founded in 1902, is the oldest AGO chapter. The Chapter made several attempts to establish an archive, but it lacked a place to put them. Consequently, the archives were passed from Chapter Dean to Dean. About a year ago, the Chapter began an effort to assemble its archives, which it hopes will become part of the OHS Archives at Stoneleigh. The Chapter's minutes constitute a major portion of its archives. Will Bridegam noted that OHS is in communication with the Boston Chapter of the AGO about its archives. Jim Weaver commented that there is a very small AGO national archive, and that other AGO chapters may have archives.

Sam Brylawski, Retired Head of the Recorded Sound Division at the Library of Congress, reported that Hart College had donated its archives to the Library of Congress many years ago. The Library of Congress does not have other significant organ archives, to his knowledge.

Dan Zager, Associate Dean of the Eastman School's Sibley Library, reported that the Sibley Library has a strong organ department, but not a large organ-related archive. A recent addition to the collection is the archive of the French organist and composer, Rolande Falcinelli. Sibley Library also has the papers of Mario Salvador, organist of the Roman Catholic Cathedral in St. Louis, MO.

Ric Parsons, President of the Parsons Pipe Organ Company, said that considerable archives had accumulated in his company. Four generations ago, in the late 1890s, his great-grandfather apprenticed himself with the noted Massachusetts organ builder, John Wesley Steere and later worked for E. M. Skinner. His grandfather, Bryant Parsons, founded the Parsons Pipe Organ Company in Rochester in 1921. The Company's archives are large and well organized.

Bailey Hoffner reported that Oklahoma University has had an organ program for many years. Ten years ago, Dr. John Schwandt founded the American Organ Institute (AOI), which focuses on theater organs, but includes all pipe organs. AOI has processed 15 organ collections for its archives. Bailey was hired as a full-time Archivist in October 2016. The majority of the AOI collection is recorded sound archives that have not yet been inventoried. They are looking for space with a better environment for their collections. AOI is fortunate to have strong backing from the Oklahoma University President.

Chris Anderson reported that there were few, if any organ archives at SMU or at the University of North Texas.

Matthew Bellocchio said that the Andover Organ Company of Methuen, MA had more archival material than they could handle. He characterized it as a well-organized "working archive," one that was consulted frequently by members of the firm. The largest portion of the archive, which extends back to the 1960s, is the customer or prospect file with 2,500 organs or churches represented. They have construction and billing files, organ tool files, photographs, etc. There are cabinets of promotional materials and minutes of Board of Director meetings. In addition, they retain complete runs of major organ journals, OHS convention books, some tapes, and snapshots of 2,000 to 2,500 organs.

NEXT STEPS FOR THE ORGAN HISTORICAL SOCIETY

OHS took a giant step toward preserving its collections by transferring them from an environmentally unsound storage facility in Enfield, NH to a secure, environmentally friendly storage center at Warminster, PA. Fortunately, OHS's new storage space is expandable. We believe that our next steps are to finish creating finding aids for our remaining pipe organ archival collections, to digitize those finding aids, and to manage them in a digital content system, most likely ArchivesSpace. While continuing to make finding aids, we plan to consult academics and other potential users about priorities for digitizing the paper and audio archives that are most likely to be used. In the case of paper archives, OHS is likely to digitize collections in house or, when necessary, *in situ* under OHS's careful supervision. OHS will contract with commercial firms to digitize carefully selected audio archives. Three copies of OHS's digital records will be maintained at separate locations. Dissemination of OHS's digital records is a goal that will require careful observance of all rights and restrictions.

COOPERATION AND COLLABORATION

OHS hopes that institutions and societies that have pipe organ archives will be interested in cooperating and collaborating with OHS in preparing multi-institutional funding proposals to implement the strategy outlined above. Specifically, those proposals would include creating finding aids for our undescribed pipe organ archives, digitizing the finding aids, managing them in ArchivesSpace, digitizing the archives themselves, and disseminating digital copies of carefully selected portions of the collections**.**

PARTICIPANTS' REACTIONS

Bailey Hoffner can imagine a multi-grant approach that would include digital preservation and access. She thinks AOI would be interested in collaborating.

Dan Zager commented that Sibley Library has had two NEH grants to digitize public domain publications with no more than five copies in U.S. libraries. They did not have

collaborators, but they pursued those projects for the greater good of the musical world. If OHS and AOI would collaborate, it would say something – the theater and classic organ communities are collaborating for the greater good of the musical world.

Bailey Hoffner suggested that the value of collaboration is different for each institution. Digitization simply provides access to information about what **we** have. Creating a broader consortium of organ collections (possibly though a union list) increases the benefit. Perhaps OHS and AOI would have a primary role and other institutions, such as Eastman and SMU, would have an advisory role.

Bynum Petty liked the idea of an online Union List of Pipe Organ Archives. An intern working under an archivist could research the information and produce the list.

Dan Zager suggested that we could use Don Krummel's "Resources of American Music History" as a model. We might even be able to consult him. An advisory board could guide the effort, which would include not only pipe organs archives, but also the archives of organ composers and performers.

Sam Brylawski encouraged thinking beyond NEH for funding agencies. The Council on Library and Information Resources' "Recordings at Risk" grant program is one we should investigate. He cautioned, however, that the applicant must prove there is a scholarly community that will use the information. He also noted that grants tend to go to those who have a dissemination program. Sustaining the digital files is also very important.

Dan Zager recommended applying to the Delmas Foundation for a small initial grant to create an inventory of pipe organ archives for a limited area, such as three states. The trial project would allow us to demonstrate what could be accomplished nationally.

INTERNATIONAL EFFORTS

Are there international efforts OHS should investigate?

Chris Anderson suggested contacting Hans Davidsson at the University of the Arts in Bremen, Germany, for his advice. We should also contact the British Institute of Organ Studies (BIOS) in England.

Future Exchanges of Information

Will Bridegam observed that the small group assembled today exchanged a considerable amount of valuable information. He asked for suggestions of ways we might continue that exchange.

The Roundtable participants agreed that today's meeting was valuable and expressed interest in future meetings at OHS conventions.

Notes by Will Bridegam

Appendix F

An Inventory of the Audio-Visual Holdings of OHSLA by Bynum Petty

OHS Library and Archives Inventory of Sound Recordings

Reel-to-Reel

1961 OHS Convention, Boston

Performers: Donald R.M. Paterson, George Butler, John Fesperman, and George Faxon

E. & G.G. Hook, First Parish Church, Jamaica Plain

E. & G.G. Hook, Immaculate Conception, Boston

Hutchings-Plaisted, Old North Church, Boston

E. & G.G. Hook, Mechanics Hall, Worcester

1961 OHS Convention, Boston

Performer: Donald R.M. Paterson

E. & G.G. Hook, First Parish Church, Jamaica Plain

1961 George Faxon at Mechanics Hall, Worcester, pt. 1

1961 George Faxon at Mechanics Hall, Worcester, pt. 2

1962 OHS Convention, Syracuse

Performer: Will O. Headlee

William A. Johnson, North Presbyterian Church

1963 OHS Convention, Portland, Maine

Performers: Donald R.M. Paterson

Thomas Appleton, United Baptist Church, Biddeford

1963 OHS Convention, Portland, Maine

Performers: Allan van Zoeren, Yuko Hayashi, John Fesperman, Bernard Lagacé, and Donald R.M. Paterson

Various organs

1963 OHS Convention, Portland, Maine

Performer: Allan van Zoeren

E. & G.G. Hook, Westbrook Methodist Church

1963 OHS Convention, Portland, Maine

John Thornton interviews Yuko Hayashi

1964 OHS Convention, Washington, DC

Performer: Paul Callaway

E. M. Skinner, National Cathedral

1965 OHS Convention, Cincinnati

Performer: Roger Heather

Holtkamp (1934), St. John's Church

1965 OHS Convention, Cincinnati

Performer: Lowell Riley

Koehnken & Grimm, Our Lay of Perpetual Help Church

Aeolian-Skinner King of Instruments Series

Performers: Maurice and Marie-Madeleine Duruflé

Christ Church Cathedral, St. Louis

Aeolian-Skinner King of Instruments Series

Performer: Albert Russell

Philharmonic Hall, Lincoln Center
Asylum Hill Congregational Church, Hartford

Edward Flint on the Aeolian-Skinner at Harvard Chapel (WCRB-FM radio broadcast before October 1965)

LP Discs

A Pfeffer Odyssey, 1983
Performers: Rosalind Mohnsen, Earl L. Miller

The Boston Masterpieces
Performer: Thomas Murray

An Evening at Woolsey Hall
Performer: Charles Krigbaum

The First Twenty-five Years, 1981
Performer: Thomas Murray

The Nantucket Goodrich Organ
Performer: Thomas Murray

Hymns Sung by Phyllis Curtin, Great Barrington
Performers: Phyllis Curtin, Donald R.M. Paterson

OHS New Hampshire Convention, 1974

OHS Washington, D.C. Convention, 1964

OHS Cincinnati Convention, 1965

OHS Massachusetts Convention, 1966

APPENDIX G
E-MAIL TO AGO BOSTON CHAPTER LIBRARY COMMITTEE FROM BYNUM PETTY AND WILLIS BRIDEGAM

January 8, 2017

The AGO Boston Chapter Library Committee
c/o Barbara Owen
Owenbar@juno.com

Dear Members of the AGO Boston Chapter Library Committee:

In 2015, OHS contracted with the Northeast Document Conservation Center (NEDCC) for an examination and documentation of the condition of its archival collections and the New Hampshire site in which they were stored. In response to NEDCC's report, OHS found funding to transfer its archives from the unsatisfactory New Hampshire site to a new environmentally sound and secure remote storage facility at Warminster, PA. The OHS Board plans to continue storing a large portion of its archives and most newly acquired archival materials at the Warminster, PA facility indefinitely.

Current OHS plans call for the OHS Library and the archival material it currently maintains at the Talbott Library in Princeton, NJ to be moved to our new home at Stoneleigh in Villanova, PA at the end of October 2017. Bynum Petty, our part-time Archivist will continue to administer the OHS Library and Archives at Stoneleigh.

In February 2016, OHS received an NEH Foundations Grant "to guide and support the formative stages of collaborative initiatives, and to preserve and provide enhanced access to its preeminent repository of materials related to the pipe organ." The NEH Grant enabled us to convene an advisory panel to guide us in expanding our collections and coordinating, when possible, our efforts with other organizations and individuals who have an interest in preserving and providing access to research materials relating to the pipe organ. The Grant also provided funding to engage the services of three consultants. We have already received written reports from the Digital Collections Consultant and the A/V Preservation Consultant. The Archives Management Consultant is scheduled to meet with our Archivist at Princeton in March. Best practices for preservation of archival collections are, and will be, recommended in each report. The NEH Grant also provides funding for a Collaboration Roundtable to be attended by representatives of major music schools and organ builders' organizations. Barbara Owen has agreed to represent the Boston Chapter of AGO at this meeting scheduled to take place in June 2017.

The OHS Archives currently contain approximately 100 collections of organ builders' correspondence, diagrams, blueprints, contracts, etc. In response to the NEH-sponsored Advisory Panel meeting in June, Steven A. Dieck, Chairman of the Board of CB Fisk, Inc., advised us that CB Fisk, Inc. wishes to work with OHS to transfer a large portion of its archives to the OHS Archives. As we work with CB Fisk, Inc. to assimilate and preserve a portion of their archives, we hope to create a paradigm that other organ builders might follow.

OHS is fortunate that NEH has provided a planning grant enabling us to take about two years to collect information about possibilities for archival collection development, to receive the advice of the advisory panel and nationally prominent consultants, and to develop a well-considered plan for the growth, preservation, and access to our archives. We already have many valuable recommendations that will be incorporated into that plan, but we will not be able to write the final report (i.e. white paper) until we have finished gathering additional vital information. We anticipate that our final report will be submitted to NEH in June or July of 2017.

NEH Foundation Grants are designed to help institutions such as ours to decide if they want to apply for an Implementation Grant that would provide the financial support necessary to pursue collection growth, collaboration, digitization, and dissemination goals identified by the Foundations Grant. The OHS Board will consider applying for an Implementation Grant in the fall of 2017 so that it can submit a proposal in February 2018. That proposal would likely include a request for major funding to employ one or two additional archivists to help create finding aids for undescribed archival material in our collections, provide triage for archives in poor condition, arrange for the digitization of selected holdings, and work towards providing open user access to our digitized collections. We anticipate, and are ready to comply with, an NEH requirement that all archival material benefitting from NEH support must be made available to scholars and the general public without restrictions.

As part of our effort to collaborate with other organizations with similar interests and concerns about the preservation of and access to pipe organ research materials, representatives of OHS have had preliminary conversations with Barbara Owen and Karl Klein about the AGO Boston Chapter's interest in our archival projects. We discussed the Chapter's E. Power Biggs tapes and archives and the Crozier and Wright archives, among others. Our A/V Consultant advised us on the conservation steps we would most likely have to take with NEH support to restore and preserve the Biggs tapes. The manuscript archives would probably require considerably less attention, but we would want to make sure they were stabilized and stored in our environmentally sound and secure off-site storage facility at Warminster, PA.

OHS would be pleased to receive the Biggs tapes and other archives as a gift or a long-term (i.e. 20 years or more) deposit now or after we know if we will be receiving an NEH Implementation Grant, with the understanding that we will make a conscientious effort to preserve them responsibly, provide an online description of them, report them to international bibliographical services such as WorldCat, digitize them, and provide online access to them, if and when we have the finances to do so. Before accepting these archives, we would request a written understanding that the AGO Boston Chapter agrees that no restrictions will apply to the open and free access to these archives. The Boston Chapter would have online access to the digitized records of these collections, but if it wished to receive a copy of the digitized master files to mount on its own server, OHS would provide it without charge.

We are pleased with the interest Barbara Owen and Karl Klein have expressed in our NEH inspired projects to-date, and we hope that the AGO Boston Chapter will want to

consider collaborating with OHS to preserve and provide access to important pipe organ archival collections.

Sincerely,

Bynum Petty, OHS Archivist

Will Bridegam, OHS Treasurer

cc: Christopher Marks, OHS President
James Weaver, OHS CEO

APPENDIX H
ORGAN HISTORICAL SOCIETY LIBRARY AND ARCHIVES
COLLECTION DEVELOPMENT POLICY

I. Mission Statement

The Organ Historical Society (OHS) celebrates, preserves, and studies the pipe organ in America in all its historic styles, through research, education, advocacy, and music.

The OHS Library and Archives (OHSLA) supports the OHS mission by collecting, preserving, and providing access to information about the pipe organ in America and throughout the world.

II. Purpose

The OHSLA serves OHS members, scholars, students, and pipe organ builders. Information from the OHSLA collections supports professional research publications, student research projects, and pipe organ building, relocation, and restoration efforts.

III. Scope

A. Existing collection strengths

The OHSLA is the world's largest collection of books, periodicals, and manuscripts about the organ. While its focus is on North American pipe organs, the OHSLA also collects materials from all over the world. OHSLA holdings include historical items, from among the earliest known writings about the organ, through the most recent scholarship about the instrument. Holdings include:

- 12,000 books about organs, organ building, organists, and organ music in more than 20 different languages
- 450 periodical titles, including the largest body of organ serials anywhere
- 400 dissertations about organs, organ builders, organists, and organ music
- 20,000 organ stop-lists, photographs, and dedication programs
- 1,500 sales brochures, catalogs, and promotional publications from hundreds of organ builders and firms
- 500 nameplates from various organ builders and firms
- 5,000 postcards of organs
- 15,000 photographs of organs, including stereocards
- Records of the American Institute of Organbuilders, as well as business records,

tools, and correspondence of many American organ building firms

- More than 7,000 digital images of drawings from the archives

B. Current collecting focuses

Areas of collecting interest are defined by the existing strengths of the collection and the anticipated needs of its users. The OHSLA collects research material—both current and rare—related to all aspects of organ building and associated disciplines. The OHSLA is committed to preserving the intellectual works and associated ephemera of North American organ builders and organists, and to promoting and preserving original scholarly research related to all aspects of organ building.-The focus of the collection is on pipe organs in the United States and publications in English, but books and journals in many other languages (especially Western European languages) are an important part of the collection as well. Although the OHSLA houses a small number of audio recordings and printed organ music, these are not currently a priority for collection. In making selection decisions, consideration is given to the holdings of other major music library collections.

The OHSLA considers service to scholars on national and international levels to be an important part of its mission. It seeks to play a role in the broader research community by building collections in areas not well covered by other repositories. Scholars depend upon the OHS Library and Archives to support their scholarship through direct borrowing, interlibrary loan, and the distribution of digitized copies of requested material.

The OHSLA also serves as the repository for records of the OHS and the American Institute of Organbuilders.

IV. Gift Policy

The Archivist is authorized to accept unrestricted gifts to the OHSLA in accordance with the OHSLA collection development policy, provided that the donor makes a

complete written transfer of title that the OHSLA accepts in writing. Acceptance of gifts with restrictions must be approved by the Board of Directors. The OHSLA reserves the right to dispose of duplicate or unwanted gift material. The OHSLA cannot provide a monetary assessment to the donor.

V. Deaccession Policy

Materials in the OHSLA collection may be deaccessioned for one or more of the following reasons:

- the material does not fall within the defined scope of the OHSLA collection policy;
- the material duplicates material already in the collection; and
- the material has deteriorated beyond real usefulness.

Further details are found in the Deaccession Policy Addendum, maintained by the Archivist.

VI. Review of Collection Development Policy

To ensure that the Collection Development Policy reflects the needs of the OHSLA and its users, the Collection Development Policy will be reviewed no less than once every five years by the Archivist and the OHSLA Advisory Committee.

Appendix I

Priorities for Describing and Processing OHSLA Collections Based on Consultants' and Advisory Panel's Recommendations

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PRIORITIES ARE ARRANGED BY FINANCIAL IMPACT FROM LOWEST TO HIGHEST

LOW COST

1. Continue identifying and processing material in Special Collections.
2. Continue creating finding aids for material in Special Collections.
3. Continue cataloguing material in Special Collections.
4. Continue identifying, processing, and cataloguing ephemera.
5. Prepare finding aids for special collections to be linked to Library and Archives pages of a new website.

MODERATE COST

6. Continue to organize and digitize small format items (photos, contracts, stop-lists, and opus lists).
7. Create a method of placing all digitized material on the Library and Archives pages of a new website.
8. Create a new OHS website with space for a large Library and Archives presence.
9. Follow guidelines established by consultant in a new OHS Archival Processing Manual for procedures and best practices.

HIGH COST

10. Preserve and digitize the papers of the Aeolian-Skinner and Möller Organ Companies, our two largest collections.
11. Establish a digital archives management system.
12. Preserve, digitize, and place online the audio collection of the OHSLA.